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CORRESPONDENCE

1927

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New York, December 1926

To Our Gallery:

I have set aside the following oils and water colors, for your Marine Exhibition, opening the first week in January.

<u>TITLE</u>	<u>MEDIUM</u>	<u>PRICE</u>
<u>West Coast of Ireland</u>	<u>oil</u>	

Please have these called for at 10 Gramercy Park
on when you like
please let me know Sincerely Yurs
when it will be convenient Robert H. H. H.
to you so I will be sure to
be here or have the picture ready

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THIS SIDE OF CARD IS FOR ADDRESS

OUR GALLERY

113 West 13 Street

New York, N. Y.

, January 12, 1927

My dear Mr. Harrison:

In all the excitement preparatory to the exhibition of "American Marines", our correspondence was not attended to promptly.

I enjoyed your letter immensely and read your pamphlets with great interest. Los Angeles certainly has cause to be indebted to you for your generosity and good taste. If every municipality had a Preston Harrison, art would not be the almost "unknown quantity" in this country - limited to those few who not only have understanding but who care to express themselves in spite of the many habits.

If it did not involve a cross-country trip, I should ask for an invitation to see your collection. By the same token, I should invite you to Our Gallery, where we have a most comprehensive selection of American art, of all tendencies. If those men who are responsible for the choice, would broaden their scope in arranging an exhibition for some European country, Americans abroad would not turn away from their own art, to plunge into French art - i.e., art sold in Paris - the home of the best artists in salesmanship insofar as galleries are concerned.

Don't you think that if some of our younger men were represented in these shows, Americans would have something more vital to say?

To Preston Harrison

- 2 -

In your letter you spoke of revenge. Shall I tell you how I would avenge myself under the circumstances? I would acquire the work of such men as Paul Burlin, Y. Kuniyoshi, Samuel Halpert, George C. Ault, Niles Spencer, William and Marguerite Zorach, etc., and then face the work of the Frenchmen with these, in addition to the paintings listed under the Harrison Collection in the "Museum Graphic" and the "California Graphic".

With the franc rising in value, and the prices of art in America becoming stabilized - together with the aid of the small galleries where prices may be maintained on a lower scale, we hope that the work of our own Americans will be seen more and more frequently in the museums and private collections.

I do wish you could see our present exhibition. The catalogue speaks for itself. Just think of a Gifford Seal of that size at \$700.; a Samuel Halpert at \$750.; Leon Kroll at \$1200.; Paul Burlin at \$700., in the sizes indicated. It is needless to say that in every case, these are outstanding examples of the work of the men. I am sending you several photographs to give you a more definite idea of what we have.

Our water-color room has some fascinating work - and it would give me great pleasure to send you a few on approval... at our expense. I am really very eager to show you what our men are doing today, in some cases, men whose work cannot be seen elsewhere.

Please write again soon, as I have enjoyed our correspondence greatly. I am looking forward to the pleasure of meeting you in person soon.

Congratulations on your collection.

Sincerely Yours,

President
OUR GALLERY, INC.

EGHalpert
SP

Robert Henri
Ten Gramercy Park
N.Y.C.

January 12 1927

Mrs. Samuel Halpert
Our Gallery
113 W 13 N.Y.C.

My Dear Mrs Halpert:

In looking over your correspondence I find that you are right in saying that your requirement as to commission is on the one third basis. But this information was given in a letter I received in Ireland in the month of October, and when I accepted your invitation to send a picture to the present exhibition I did not refer back to this letter. I cannot allow you a commission of one third because I cannot make your commission better than what I allow other dealers. The commission will have to be 25%. If this is not agreeable to you, that is if it breaks a rule you wish to adhere to, the simplest way will be to withdraw the picture from sale.

I do not see how that \$700.00 got on the back of the picture you have. I certainly did not put it there. The price is \$2500.00.

I am enclosing the usual form of receipt which I use with dealers, will you kindly sign and return one copy and retain for your own files the other.

I am sorry that I did not refer back to your first letter in which case I would have told you at once about the commission rate I could allow you.

Very sincerely yours,

Robert Henri
Robert Henri

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PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

January 15, 1927

My dear Mrs. Halpert

It is kind of you to keep me posted - I have 2 good examples by Hauri and one pretty good work in our Museum group. There are some other men you handle I might like later to consider in way of Water-colors.

I do not know whether Cannon Halpert works in any medium except oil - he is a good man - I have been too busy to see him. I should think you could answer that question if anybody could.

I am up to my neck in French art. Having just ordered a lunch abroad. I can still stand the "gaff" in Paris - no telling when I will get scared off.

Yours truly
Preston Harrison.

PRESTON HARRISON

2400 South Western Avenue

LOS ANGELES, CALIFORNIA

January 15, 1927

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My dear Mrs. Halpert

It is kind of you to keep me posted - I have two good examples by Henri and a pretty good Kroll in our Museum group. There are some other men you handle I might like later to consider in way of Water-Colors.

I do not know whether Samuel Halpert works in any medium except oils - He is a good man - I have been told excessively high. I should think you could answer that question if anybody could.

I am up to my neck in French Art - having just ordered a bunch abroad. I can still stand the "guff" in Paris - no telling when I will get scared off.

Yours truly

(signed) Preston Harrison

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PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

January 18, 1927

My dear Mrs. Halpert -

To expedite matters - and avoid too much useless correspondence - let me as briefly as possible place all my cards on the table -

1 - I am not an enthusiastic purchaser of art - I began 20 years ago and all excitement is over - To-day my sole purpose is to collect with view of building up Museum galleries - with the vain hope that perhaps my name will go down to posterity.

2 - I can only buy as my income permits - not being in business and spending all my surplus on art - I can not make money - Unfortunately my income is most limited.

3 - I am an extreme modernist by nature and love it in art But I despise stunts for seeking notoriety - for flashing and above all things - servile copying of great masters with idea of impressing mediocrity as being originality.

4 - I read art reviews, criticisms and essays to get news - not views. New York has no monopoly on the Phar-it-all art canon - We have a few int here and I am vain enough to make as big a fool of myself as others do.

5. In forming my collection of Contemporary American Art - aside from question of money in my purse - I was guided more by what I felt represented American Art than by what I named like to have seen represent American Art.
6. When I tackled French Modern Art - it was not necessary to consider purse. The frame was 48 to \$15 when I did my buying of small Agnew's etc. last July. - I am small shrugged his shoulders when I told him that I had gone in for real up-to-date modernism.
7. In addition to considering size of my purse - in striving to do constructive Museum work I must consider Museum gallery space. The Board of Supervisors of Los Angeles County were big-minded enough to erect a specially designed gallery 50 x 60 feet to house our Harrison collection of American Art. - Since then the Board of Supervisors of Los Angeles County as well as the Board of Governors of Los Angeles Museum have designated a much smaller gallery to house our recent gift of French pictures.

- At present there is no more available space but another Unit (Unit X) will soon be erected.
8. Nothing bothers me so much as the style's thrusts at Museum Trustees - with their Patrons of Art - when the very "thrusters" offer suggestions twice as broad as the mistakes avoided by Museum functionaries. The whole Art game becomes a joke when people take them so seriously.
9. I feel I have reached the parting of the ways in Art - the end of the Trail in American Oil painting. 42 examples hang in our Harrison Gallery. It has necessitated the removal of 33 to get to our present limit - any new addition would require elimination of something now in - and frankly I feel the limit in that direction has been reached.
10. I once read that no American Art collection could be termed complete without an Arthur B. Davies. I contend this - that no living American painter is essential to any collection - on the other hand there are many fine painters any one of whom would add materially to the group of Americans worth while.

- 11 - The idea has occurred to me that hereafter I would confine myself to Water - Colors, Pastels Tempora instead of Oils - in other words continue the Harrison Gallery of American Art by adding a Gallery of say Water - Colors. To do this I could discontinue all the painters in our present collection and commence with artists not here represented and further - satisfy my own secret preference for the genuine, sincere modernists.
- 12 - Right this moment I am up to my elbows in the French game - they think they have landed a sucker and I am having the time of my young life (I am, depending on whether you are fifty yourself or not) playing out the lines and nets for a big landing. Until I am out of debt I can do nothing except look ahead on my new American Water - Color scheme.
- Finally - I am preparing a marked list - with added names written in ink of modernists who may or may not interest me - No doubt

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

I have collected many good "lots" but if I live - I will have many years of collecting ahead of me. As I cannot begin with everything - why not center first on one - It happens to be Samuel Halpert - Since I have heard the name before! The little Water Colors - 15 x 12 in your original Christmas list - seemed so reasonable at \$35.00 each that I was tempted. Then along came your later list - an important one 26 x 36 at \$750.00 and I wanted - but that I must do with to pay \$750.00 - simply must the small things really represent Halpert.

In my French group I bought 10 Paul Signac - 6 Auto Shutes - 4 Dorains etc. - because I like and therefore wanting more than diversity. Let us study out the Halpert idea first - this will give me time - later we can follow up with others. Yours truly Preston Harrison

(Handwritten note)

PRESTON HARRISON
2400 South Western Avenue
Los Angeles, California

January 18, 1927

My dear Mrs. Halpert-

To expedite matters, and avoid too much useless correspondence, let me as briefly as possible place all my cards on the table -

1. I am not an enthusiastic purchaser of Art. I began now about 20 years ago and all excitement is over. To-day my sole purpose is to collect with view of building up Museum Galleries with the vain hope that perhaps my name will go down to posterity.

2. I can only buy as my income permits - not being in business and spending all my surplus in art - I can not make money - unfortunately my income is most limited.

3. I am an extreme modernist by nature and love it in art. But I despise stunts for seeking notoriety - four-flushing and above all things - servile copying of past masters with idea of imposing mediocrity as though originality.

4. I read art reviews, criticisms and ~~as~~ ^{try} to get new views. New York has no monopoly on the know-it-all art censor - We here & far out here and I am vain enough to make as big a fool of myself as others do

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COPY

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(Handwritten note)

HARRISON MORTIMER

5400 South Western Avenue
Los Angeles, California

January 18, 1957

5. In forming my collection of Contemporary American

art, aside from question of drain on my purse - I must

side more by what I felt represented American Art

than by what I would like to have been represented

American Art.

6. When I talked French Modern Art - it was not necessary

to consider purse - the frame was \$8 to \$10 when I did

my buying of small agreements etc. last July - Leon

Kroll shrugged his shoulders when I told him that

I had gone in for real-up-to-date modernism.

7. In addition to considering size of my purse

in striving to do constructive Museum work

I must consider Museum gallery space. The

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well as the Board of Governors of Los Angeles

Museum have designated a much smaller gallery

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At present there is no more available space

but another unit (Annex) will soon be erected.

8. Nothing bores me so much as these stupid thrusts

at Museum Trustees - Millionaire Patrons of Art - when

the very "knockers" offer suggestions twice as banal

as the mistakes ascribed to Museum functionaries.

The whole Art game becomes a joke when people

take themselves too seriously.

9. I feel I have reached the parting of the ways in

art - the end of the Trail on American Oil Paintings.

42 examples hang in our Harrison Gallery - It has

necessitated the removal of 33 to get to our present

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I countered this - that no living American painter is

essential to any collection - in the other hand there

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I would confine myself to Water colors, Pastels
Nothing more or so much as these studied things
Tempera instead of oils - in other words continue
at Museum Trustees - Millionaire Patrons of Art - when
the Harrison Gallery of American Art by adding
the very "knockers" offer suggestions twice as many
a Gallery of say Water-Colors. To do this I
as the mistakes ascribed to my own limitations
could eliminate all the painters in our present
collection and commence with artists not there
represented and further - satisfy my own secret
preference for the genuine - sincere modernists.
12. Right this moment I am up to my elbows
in the French game - they think they have landed
a sucker and I am having the time
of my young life (young depending on whether
you are fifty yourself or not) playing out
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I am out of debt I can do nothing except look
ahead on my new American Water-Color scheme.
Finally - I am returning a marked
list - with added names written in ink of modernists
who may or may not interest me - No doubt

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Y

Handwritten note - Preston Harrison - Continued - January 18, 1927

I have overlooked many good "bets" - but if I live - I will have many years of collecting ahead of me.

As I cannot begin with everybody - why not center first in one - It happens to be Samuel Halpert - Surely you have heard the name before? The little Water Colors - 12x12 in your original Christmas list - seemed so reasonable at \$35.00 each that I was tempted. Then along came your later list - an important oil 26x36 at \$750.00 and I wavered - not that I want an oil or wish to pay \$750. Simply would the small things really represent Halpert.

In my French group I bought 10 Paul Signais - 6 Andre Shtes - 4 Lorains etc. because small and therefore enabling me to show diversity.

Let us study out the Halpert idea. First - this will see me throu - later we can follow up with others -

(signed) Preston Harrison

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January 21, 1927

My dear Mrs. Dublin:

During a recent visit to the downtown gallery, Dr. Goldford, in his enthusiasm for this small gallery, suggested that I write to you about it.

No doubt, you have seen some of the many accounts appearing in the newspapers and art magazines - but, to borrow from the advertisers' manual, Our Gallery "must be seen to be appreciated".

We have excellent examples of the work of our leading American Contemporary artists, through whose generous cooperation we have been enabled to mark all the works at unusually low prices. We have original drawings ranging from \$5.00, water colors from \$20.00 and oils from \$35.00 - all by men of great reputation.

In our antique department, you will find many interesting bits. We also arrange to deliver any books published very promptly.

In any event, you will certainly enjoy browsing around through the many objects of interest.

I hope to have the pleasure of meeting you very soon.

Cordially Yours

PAINTINGS • SCULPTURE • ETCHINGS • POTTERY • ANTIQUES • BOOKS

Telephone Watkins 2533



113 West 13th Street

OUR GALLERY

Announces the Opening, on Saturday, December Fourth, of

THE CHRISTMAS EXHIBITION

WATER COLORS
PASTELS
DRAWINGS
SCULPTURE

LITHOGRAPHS
ETCHINGS
WOOD CUTS
POTTERY

To make original and permanent Christmas gifts, we are suggesting to our patrons the purchase of works of art by the leading Contemporary American Artists. These drawings, water colors, etc., through the cooperation of Our Artists, have been specially priced for the purpose, to range from \$10.00 to \$50.00. There are many examples in this range, by the following artists and others:

G. C. AULT
P. BACON
G. BEAL
G. BIDDLE
J. CARROLL
G. P. DuBois
B. GUSSOW

S. HALPERT
P. HART
Y. KUNIYOSHI
W. A. LEVY
E. MYERS
J. MYERS
F. OSBORNE

J. POLLET
V. POOR
A. ROSENSHINE
J. SLOAN
A. WALKOWITZ
M. ZORACH
W. ZORACH

TEA—Saturday, December Fourth—from Four to Six.

Our Gallery open daily from 10 A.M. to 6 P.M., 8 to 11 P.M., Sunday 3 to 6 P.M.

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[1927]

OUR GALLERY

will present frequent exhibitions
selected from the work of the fol-
lowing artists, and others:

GEORGE C. AULT ✓
PEGGY BACON ✓
ALEXANDER BROOK ✓
PAUL BURLIN ✓
JOHN CARROLL *1 line oil*
DUNCAN FERGUSON ✓
STEFAN HIRSCH ✓
BERNARD KARFIOL ✓
SAMUEL HALPERT ✓
GEORGE LUKS *2 oils*
ELIE NADELMAN ✓
FRANK OSBORNE ✓
JOSEPH POLLETT ✓
JOHN SLOAN *oil*
NILES SPENCER ✓
MAX WEBER ✓
MARGUERITE ZORACH ✓
WILLIAM ZORACH ✓

Davis - De Muth - Hartley - Marin
Hunt - Steeler - Dove - Benton - Rubin
Braga Lamps by FRANK OSBORNE *Kocher*
Mc Lee Pottery by H. VARNUM POOR *Herna*
Pach

To enable all to possess works of art, OUR GALLERY has made the following arrangements:

Any of the fine art objects can be secured through extended payments.

For a moderate monthly rental, you may have in your home one of the pictures or sculptures.

* * *

To create a meeting place for the artists of OUR GALLERY, the Coffee Room will be open to them evenings, after dinner.

This invitation is extended as well to the patrons of OUR GALLERY, upon the purchase of one of the "specified collections" of fine arts.

Mrs. Edith G. Halpert, in charge of the gallery, will be happy to furnish you with detailed information upon request.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Jan. 22. 1927

My dear Mrs. Halpert -

Short and sweet - this letter - No more excess postage epistles.

Please be patient with me - I hope to be an art buyer (moderately but consistently!) until death, bankruptcy or hold-up prices put a stop to it.

I liked all the pictures you sent me - the one by Halpert has all the earmarks of a hum-dinger. But I do not purchase more American Oil paintings - having no place to put them.

Suppose you begin on Water - colors.

The other two look mighty fine also - the one by Geo. C. Aubt is good - I like it. Again comes question of oils & besides I do not care for 20x24 Oils - quite different when it comes to Agassiz's portrait &c.

I can only confess I do not know the work of Joseph Pullet - Was! how that composition looks. I imagine anybody in the New York art milieu that composing that there is anybody or anything that they do not know.

It is quite evident I should have pulled it out. I am sure it is well worth while. The size 24x30 is more in my line but being an Oil - you see.

I could not make out artist's name of Horse-back riders in Beach. on Max Scharman type - So it is doubtful price found judging from dimensions. In fact name - size - price - however it doesn't matter.

I will return all photos to you & thank you

Sincerely,

Remember I am not playing - this is no idle pastime - In past 9 months - I have purchased a 60x50 Oil - and 15 Aquavels - all from Paris. The French gallery has got no sense. I have decided to quit for the present American field except as I note you - if I can see my way clear to starting an American Gallery of Water-colors.

Every gallery counts with me & counts big - but I am no cheap shot & my meeting begins because cheap.

I can not stand the jaff any longer - American Art has gone beyond me - I refer to Oil painting. With kindest regards -

Frank Harris

State of New York,
COUNTY OF New York } ss.:

We, Edith Halpert and Berthe K. Goldsmith

The undersigned do hereby certify that we are conducting or transacting
business in the said County under the name and style of

The Blounttown Gallery

at 113 West 13th Street in the said County of New York and
State of New York, and further certify that the true or real full name of the person or persons conducting
or transacting the said business, together with their post office addresses are as follows:

Names of Persons of full age.

Edith Halpert

Berthe K. Goldsmith

P. O. Address.

113 West 13th Street

New York City

113 West 13th Street

New York City

Names of Infants.

P. O. Address.

age.

Edith G. Halpert

Berthe K. Goldsmith

of New York,
OF New York } ss.:

On this 19th day of January, 1927, before me personally appeared

Edith Halpert and Berthe K. Goldsmith

to me known and known to me to be the individuals described in, and who executed the foregoing certifi-
cate, and they thereupon duly acknowledged to me that they executed the same.

Philip Wittenberg
P. W. C. 11

State of New York,
County of New York,
ss.:
We, Edith Halpert and Berthe K. Goldsmith
The undersigned do hereby certify that we are conducting or transacting
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at 113 West 13th Street in the said County of New York and
State of New York, and further certify that the true or real full names of the persons conducting
or transacting the said business, together with their post office addresses are as follows:

Names of Persons of full age. P. O. Address.
Edith Halpert 113 West 13th Street
New York City
Berthe K. Goldsmith 113 West 13th Street
New York City

Names of Infants. P. O. Address.
age.
"
"
"

No. 57077

State of New York,
County of New York, ss.:

I, WILLIAM T. COLLINS, Clerk of the said County and Clerk of the Supreme Court of said
State for said County, Do CERTIFY, That I have compared the preceding with the
original certificate of

on file in my office, and that the same is a correct Transcript
therefrom, and of the whole of such original.
Indorsed Filed.

IN WITNESS WHEREOF, I have hereunto subscribed my name and affixed my
official seal, this 31st day of Oct 1927

William T. Collins
Clerk.

to me known and known to me to be the individuals described in, and who executed the foregoing certifi-
cate, and they thereupon duly acknowledged to me that they executed the same.

Philip Wittenberg

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Certificate of

Conducting Business Under
the Name of

Pursuant to §440 Penal Law
Amended by L. 1919 Ch. 224.

My dear Mrs. Haffert Jan 24.29

This appeared yesterday - I knew nothing about it until I read it but my views have been so frequently quoted that this article necessarily reflects my personal ideas.

I am sending it to you to read (I please return) as I want you to understand my position with regard to

If I am to look in for a life in picture years to start at my life here since I have mapped out in previous correspondence - you must see how much is planned in my shadow -

I am only in my 20s - I cannot act in haste - I must study, digest & reflect as I always

Los Angeles is a great picture art center - a long fight ahead with Harrison

January 28, 1927

My dear Mr. Harrison:

After reading your most interesting letters, so clear and expressive, I can readily understand your attitude, and your position in the world of art. Permit me to thank you for the trouble you are taking in furnishing such information - and for your candor.

I am frank to confess that I consider myself a fortunate person to have the occasion of coming in contact with a man of such ideals. Indeed, I shall deem it a great pleasure to be of any assistance to you, at any time. Please feel free to call upon me when I can be of service.

The water color idea is a splendid one. The size and the price, as you say, make possible a comprehensive collection, and at the same time give a wide range. Inasmuch as you are particularly interested in seeing the work in this medium by Samuel Halpert -- and since there happens to be some family pride involved I am sending you, via American Express, three water colors and two temperas. I am very eager to show you what this man can do in all media.

Please understand that my sending the pictures to you, places you under no obligation whatsoever. I did this for personal satisfaction together with the desire to be of service to you.

PAINTINGS • SCULPTURE • ETCHINGS • POTTERY • ANTIQUES • BOOKS

Telephone Watkins 2595



113 West 13th Street

OUR GALLERY

Announces the Opening, on Saturday, December Fourth, of

THE CHRISTMAS EXHIBITION.

WATER COLORS

PASTELS

DRAWINGS

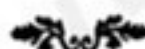
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J. MYERS

F. OSBORNE

J. POLLET

V. POOR

A. ROSENSHINE

J. SLOAN

A. WALKOWITZ

M. ZORACH

W. ZORACH



TEA—Saturday, December Fourth—from Four to Six.

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The case was sent "prepaid", and when you are through with the pictures, I shall appreciate having them repacked in the same case, and returned to us "collect".

The enclosed list will be a guide for comparative valuation. Naturally, these are not the so called market prices due to the fact that all our prices are considerably below regular prices, and in this particular case, we deduct the commission - rather embarrassing to collect commission from one's husband.

I have been working on the list of names you sent me, and as soon as you think the time is ripe for your new work, please let me know. My personal contact with each of the artists listed makes possible a remarkably fine collection at unusually low prices. All of the men are cooperating with me beautifully, and it makes my work an added joy.

Many thanks.

Cordially Yours,

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Feb. 4. 1929

My dear Mrs. Halpert

The little box of pictures came
somewhat sooner than I expected.

I will take one of the two
Temperas - hard to choose but think the
one called Rocky Coast, Marine.

How does your husband like
his Tempera - water, white of egg - anxious
to know as I think his work superb.

I cannot yet decide on whether I want
an additional Agnuelle or Wash or not -
If I select the Illness picture - I will promptly
add a Water Color Marine -

A small. short scene is as good
as any but for a man of Halpert's importance.

2nd Unit is finished - with ample gallery space. I
can I alone fight for art out here.

That is why I quit buying or considering
any old paintings for present. I feel Water Colors &
Drawings in color & kindred mediums can fill
the safe temporarily - for me in my collecting scheme
for future.

In your efforts to help me - you must
comprehend the situation. So plan ahead - keep me
informed - in many (possibly most instances) I would
prefer small \$35. samples to represent many
artists - not however the important men like Albert.
This you can understand in your own part of the
work - everything must be Museum quality but all
Museum quality need not be perfect & expensive - depending
on importance of painters in work. *John Harrison.*

I feel I must take rather more important
a year - However I will not act hastily &
write later before re-shipping the balance to
you.

Yesterday as one of Museum Board
Gurneys I voted to begin erecting 2nd Unit
(Gallery or addition) to our Museum. We were
recommened - Board of Supervisors let contracts.
The 2nd Unit will cost \$1,250,000⁰⁰ - &
I expect to say will not include most as
much art gallery space as I want - with
Natural History wing this time. The work
will begin about July & should be completed
in no time. I mention this to convince you
how difficult for me to get gallery space
even if I try pictures.

However I am now working
for 3rd & 4th Units to follow at once after

I asked the girls at Museum to include an invitation to Samuel Halpert for the next Museum Exhibit.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Feb. 4. 1927

My dear Mrs. Halpert

Your letter received announcing the shipment of a box of Water Colors etc. - this letter will follow more shortly. Meanwhile to help expedite matters I want to ask if I like any of them as I expect to do - is question of payment at all serious - I mean as to time.

You see my French commitments are heavy - and must continue so for a few months as I wish to make a better collection. As I must do everything out of a small surplus - it is hard to attempt too much at same time. Therefore if time is not important - I would return all to you except what I would like to keep and pay in installments. Let me explain this - you need never worry about my good faith nor about my responsibility to meet all obligations.

Letting you help out in this Water-Color scheme I have.

I will be a consistent and persistent purchaser - on a modest scale - working with an object in view. I will never want anything I cannot include in a Museum Gallery.

My suggestion to you is this: Keep in touch with me - send nothing unless I ask you to do so - also keep a line on certain artists - many no doubt your former friends - explain my situation - when you find them responsive tell me - when you find any of them indifferent or passing, drop them instantly so far as I am concerned - but for the most famous equally well as for the most humble beginner.

What I am doing is a genuine sacrifice financially. I cannot ask my wife & 6 year old son to give up things unless the artist in question will do and do likewise.

I have no especial favorite to take up next. Harpist shows the heart in the voice - to might come next. However I will wait to hear from you - there need be no hurry.

Yours truly
Preston Hadden

I refer you to my niece - Mrs. Paul Bartlett, wife
of the painter. They reside close to Fairlee. I also
refer you to Alfred Beach. Robert Harris who painted
my wife's portrait for Harrison Gulley. Sam Knoll
who now belongs to Millionaire class through recent
sales - Ernest Lawson - George Luks - Hays - Miller -
and John Sloan - But only ask them if you feel
moved - the truth is I like to work quietly and
not advertise until after I have accomplished a
thing.

I know who you were - that was why I
do some "kidding" - my worst fault is "joking" -
You see I think a great deal of your husband's
work - really it explains how I first began my
correspondence with you.

Now I have the same high regard for
you yourself and if you let me go along in my own
way - I honestly believe you will have a fairly
good customer for years.

I have no special desire to deal directly
with artists - I was forced to do so because of the
high prices asked by dealers. Now I prefer

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

February 7, 1927

My dear Mrs. Halpert -

My letters are flying fast - for which
please excuse me.

To-day I took the box and pictures
you sent (except the one I am keeping) out to
Museum and asked their man to repack and
re-ship as I am such a poor hand at such
things. I do hope the box reaches you safely -
I was distressed to order it sent collect but
I insist on paying the charges - so please let
me know amount. Had I ordered it prepaid
it would have gone to Museum with a
public institution accounting directly to County
Auditor - I am sure you can understand and
do me the favor of allowing me to pay the
return costs - otherwise you will wound me.

I jotted down certain names that might appeal to me - always subject to price and quality of work naturally. I do not mean I want all - merely names that to my mind would fit into the scheme I have in view - you can copy them for future reference:

John Marin - Arthur Dove - Marsden Hartley - Charles Sheeler - Miles Glazer - Max Warhol (Weber?) - T. H. Benton - Joseph Stella - Brenta Dickinson - Edwin Dickinson - Mahonri Tamm - Logan O'Hara - William and Marguerite Jorach - Charles de Muth - A. B. Davis - Rockwell Kent - Maurice Sterne - Bernard Korfic - Walt Kuhn - Max Kuehni - Andrew Dasburg - Guy Cui de Bois - Henry Lee W. Lee - H. E. Schatenburg - Walter Pach - Paul Burlin - Alexander Brant - and others on your own list.

I simply got wild however when I read such "ads" as this - Exhibition by, Serapit & Arthur B. Davis - Water Color - privately shown on request. It's such a stupid pose that I cannot see how anybody with brains would fall for it. Fifty years from now - fifty living ^{american} artists will be worth 50 times more than Davis - from the First World War.

I am keeping the Tempera called Maine Rocks - quoted at \$200⁰⁰ - I will remit for this - beginning in March - just as fast as I possibly can do so conveniently.

I was tempted to keep a Water-color but felt two short. murals might be a mistake. The Street-scene was too small and two Tempers too expensive at present.

Some day we can discuss a Water-color - landscape, figure or Still-Life - it need not be for some time but could be some time.

Meanwhile (without slipping ahead) you can keep me informed. Truth is I prefer less expensive examples when possible - what I mean is this - I can buy oftener when of smaller amounts - and yet I never want a thing not absolutely adapted for a Museum collection. No matter who the artist always explain this - so he can decide in advance and not express ignorance or regrets later.

, February 10, 1927

My dear Mr. Harrison:

The "Pop" Hart show has been keeping us so busy that we have not been as prompt with our correspondence as we wished to be.

No doubt you have received my night letter advising you that the "installment" arrangement you propose is entirely satisfactory. In fact, this happens to be one of our features, as you will note in the marked paragraph in the enclosed circular. All of our artists, including the "best sellers" have agreed upon this procedure and we have found it to be an excellent arrangement.

Of course, I have no intention of checking up your references, and should feel the same way of the amount involved were \$200,000. I have had sufficient business experience to know where to place my faith. I cannot tell you how very happy I am in the trust that you place in me, and without becoming sentimental, I may say that there is nothing that I would not do to be of service to you. You may rest assured that I shall make it my business to obtain even greater cooperation from the artists in whose work you are interested, than they have been giving me. The best proof, however, will be the quality of the work, and the prices at which I shall procure the paintings.

Naturally, I am glad that you like Halpert's work. It is a little embarrassing for me under the circumstances in which I am placed, to speak of his work as enthusiastically as I should were I not his wife - but I do feel

that the examples I sent you were splendid.

The tempera used at present - Martini colors - (these come in tubes, prepared), is made according to the old formula, and is considered the most permanent medium, as we know from the examples still existing, painted many centuries ago.

I have had a chat with Kerfiol, and ascertained that he has painted no honest-to-goodness water colors, nor temperas. However, the picture shown at our Christmas Exhibition may be placed under the classification of the former. It is a wash drawing of a young girl in a characteristic Kerfiol pose, with a lovely background in wash. The exact measurements, inside, are 9" x 24" - and the picture framed measures 14" x 34". I know you will like it and do not have to call your attention to the fact that it is a rare "bargain" at \$50.00.

Naturally, I shall not send this on to you, unless you actually want me to. On the other hand, I shall always be glad to forward any pictures to you on approval. Insofar as payment is concerned, please do not allow time to interfere with your decisions, as we shall be pleased to extend any period to you.

Permit me to thank you again.

Sincerely Yours,

, February 11, 1927

My dear Mr. Seklatwalla:

I am sorry that I did not have the pleasure of meeting you personally, when you called at Our Gallery, several weeks ago. When you are next in the city, I hope you will drop in again.

We sent you a catalogue of our present exhibition of work by "Pop" Hart. From an artistic standpoint, as well as investment, the two outstanding examples are numbers 28 and 30 -- the original drawing for the now famous "Springtime in New Orleans" - 24x17", and the water color "Mule Car" - 25x17".... each marked at \$75.00. Just before leaving for Mexico, Hart decided to reduce his prices at Our Gallery, in keeping with our record prices. All the large water colors were originally \$150.00, and the smaller were \$75.00.

It may also interest you to learn that at the Quinn auction, last evening, his water color, "Trinidad" brought \$70.00, in spite of the fact that important examples of other well known men were purchased for much smaller sums.

All in all, I have reason to believe that you will find a visit to Our Gallery most interesting. Would it be too much to ask you to mail the enclosed card, so that I may arrange to be in, when you decide to come.

Cordially Yours,
President

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

you think so? Here in our small gallery, working in our own small way - as "middle-man" between the vital artists and real art lovers, we sense this feeling strongly. The hokum in connection with works of art is fast disappearing and it is becoming more and more a true and honest expression, accepted without suspicion. Soft carpets, spot lights, and awe inspiring whispers (to say nothing of awe-inspiring prices) are being replaced by intimate galleries, operating under bright lights, selling fine work at prices possible to all. Now anyone with \$20.00 may acquire an original drawing by the charming Peggy Bacon, fine lithographs by Kuniyoshi, Brook, Fiebig, Biddle, Walker, and others - at \$10.00 to \$15.00, etc.

[illegible]

010.
HITLER IS THE ONLY ONE WHO CAN
PUSH THROUGH A VOICE THAT BUILT FOR EXPOSURE
TO THE SPIRITS OF MY FOLLOWS IN THE MASTERS OF CREATION
I AM BY THE FIGURE - 7-11. F.O. ALL NEW LITE

1. The first part of the document is a letter from the author to the editor of the journal. The letter is dated 1958 and is addressed to the editor of the journal "The Journal of the American Medical Association". The author is Dr. J. H. Harrison, who is a professor of medicine at the University of California, Los Angeles. The letter is a request for the publication of a paper that the author has written. The paper is titled "The Role of the Doctor in the Modern Society" and is a critical analysis of the role of the doctor in the modern society. The author argues that the role of the doctor has changed significantly in the modern society and that the doctor is no longer the central figure in the medical system. The author also argues that the doctor is often in a position of conflict with the patient and the society. The author concludes that the doctor must find a way to adapt to the modern society and to the changing role of the doctor.

³ *Explanations of Q's* (p. 102).

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

February 20: 1927

My dear Mrs. Harpist

Have tried answering my letter before or with you last time. I'm a busy man now - these days I have time to think and frequently write just for sake of "seeing the day" in art noticeably.

I imagine I will want to pay for the picture in three payments - this will enable me to catch up on other things. Every now and then I go " loco " and buy art on wholesale basis - then get paid, plenty scared and start to retreat. But just think of the fun I have - just as I am having a wonderful time reading about the Academy in cakes and permit brick- up. I'll be myself for a hundred and am myself a Fellow of National Academy.

How could I believe it - a collector of
"modernist" paintings bolstering up the dear
old fossilized Academy. Simply - I believe
in the Academy - I look upon it as the
biggest thing in Art we have in America.
But don't think I am crazy about the
nice old gentlemen in control.

I recall how for years Len Moll
and Hayley were roasted by the Academy
& never lost a moment's effort to get in.
Good old John Sloan - battle-scarred
veteran - has too many scratches to
flop at this late day. But he - much
rather would be given a few hundred roses
than send a picture of his to hang in
those sacred walls.

And my good friend Thurn and
that other indifferent warrior Eugene Speicher.

How they resigned as Academicians? Not so
as you would notice it. Resigned is the
one irreconcilable with a clean slate.
He resigned - told the Academy to go to -
by any other name the place would be just
as hot - kept on sending just to take
all the prizes. That's what I call being
a hot sport.

3500 miles away - it is plain
to watch it - a lot of plain - off hidden
scrapping because they want to scrup -
out to help art.

Coming to Mr. Kaphol - he is a
rather good painter. At first I got cold
feet when it came to buying a work if he
isn't particularly good except in oils. Let me
cop'tate a bit longer.

Meanwhile how about Miles Chase?
I've bought some little oils from \$45 to \$25

Doesn't he do occasional Water Colors? And has about 40 "Joachim" - another paid man - you quote the White Slave or White Sailer - something like that at \$150⁰⁰ - a little rich for my blood - there may be others.

Suppose you give me a line on these two to think about.

Another question? How will you know Thomas H. Benton? On receipt of your reply (no hurry remember) - I will give my reasons.

Speaking of Mr. Kerfoot - I got a catalogue of his present exhibition - whether due to your query - or to my attempt once to deal direct - or to fact that I had just purchased the Duncan Phillips book from Weyle. Whatever the motive - you see I correspond with you - that's that.

The Duncan Phillips collection is sold
and indifferently ^{PRESTON HARRISON} I met him once
and to fairly pleased at some of my
purchases as I fairly gipped at some of his.

I used to know Arthur J. Eddy -
being older he was more intimate with my
father than with me. When we made our
Harrison gallery gift in 1912 - my father wrote
he - "Just saw Arthur Eddy who says - I
see Prussy has put it over us all. He
will be the biggest art patron of us all."

What he meant was this - as a pioneer
in virgin country - as a founder of the first
public art gallery in a growing community -
not because of what of our collection contained -
my wife and I were doing a bigger thing than
there merely adding to a movement already
under way in Chicago. New York or other eastern

Centres.

Arthur J. Eddy was a real
connoisseur - a genuine discoverer of new
men - Phillips is not in that class - for
his discoveries don't stick up big.

Nothing gives me a greater
thrill than to hear about discoverers of
budding genius. I take my hat off to
the genius discovered and not to the
purchaser of a lucky picture. Where
Arthur Eddy was a big man - was to
fight the battle of and for the unrecognized
delivered into a new field.

As a lawyer - I often wonder
if you really benefit by picking up the
first act just of a beginner - no matter
how far he may travel later. Early work
often compares with the fully developed style.

I am a tremendous admirer of Mr.
Herbert Haynes Miller. I liked him
stand in this Academy merry-go-round.
"It matters little where a good man exhibits
- it's what he exhibits" - or makes to that
effect.

I feel sorry for you - honestly I
do. Too far away to let me see how
loved you are - too polite to ever let me
know - you just let me take advantage
of your deferential politeness - to deluge you
with pages of fiddle and bad hand-writing.

Never mind - smile and pretend
to be happy. If I hear from you I may go
"hoo" again.

With kindest regards

Yours truly

Herbert Haynes Miller

Feb 23 '7

Dear Mrs. Halpert

Ordinarily I would be glad to make some things to order but just now & until I go to Europe in June I am afraid I will not have time to carry out any orders. That is the safest thing to say. If I find I do have time I will come in some day & see you & your place - which I hear

such good reports of.

Sincerely yours

Henry V. Poor

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

February 26, 1927

My dear Mrs. Halpert

The enclosed check is in amount.
I am sorry to pay this way - truth is I
am pressed for cash - taxes coming due -
however I expect to clean up this particular
affair in two more payments - the \$4.11 is the
express - I am glad you let me know amount.

I heard Marguerite Jacob was in
town - I really do not know whether wife or
sister of William Jacob. Hence familiar?
or short acquaintance - or none at all.

I know Miss Shore her hostess - her
my ears are burning, I happen to have
no picture by Miss Henrietta Shore - can't
have everything you request - Don't want
everything either I don't know.

never will lead a man anywhere. That's what amuses me so with the Duncan Phillips group. He discovers somebody and absolutely believes he can make a remarkable reputation.

That's not it all is - I am far enough away to be amused and understand the game so well that it all bores me. Artists make themselves - they survive on their own merits. The buyers of pictures may help the living painters - dealers may push them - critics may boost or roast them - But in final analysis - so-called discoverers of artists are a joke. I know lots of discoverers and all are equally ludicrous without knowing it. I'm bet I like my Halifax - I am no discoverer!
John Herstein

To-night we are giving a dinner for Mr. & Mrs. Phileas Hossam passing this way. There is a real good scout - I do own seven important Hossam Oil's & a bunch of Water Colors etc.

You can scratch Maurice Pendergast off the list - I sent him - The John Quinn auction enabled me to land a Derain and Pendergast. And my word - Walt Kuhn was a snafu - almost went for nothing and I never secured a thing.

Let me tell you Mr. Halpert - Auctions sometimes are a test - take Lawson for instance - a good test - but you can not know - it's unfair and I am sorry for Kuhn. He does not regard himself as a museum but he has been treated by many as if he never has and

March 5, 1927

My dear Mr. Harrison:

C I envy your location at present - away from the Academy situation. Your letter in connection with this matter was a treat.

O You must be having great fun, particularly since you are on the outside looking in. What a racket - much ado about nothing! In this little gallery we get all the gossip about art and artists, and it was particularly amusing to get the different points of view about the Academy show. The great institution unbending; the young moderns bristling; meetings, arguments, wild gesticulating; editorials, politics. What sport! It will be most interesting to see the show after all these exciting preparations. It is almost worth taking the 3500 mile trip to see the results. In spite of the absence of a small group of young moderns, there are enough good men left - men who say little but "produce the goods", as our commercial friends would say.

P Another topic of interest is Karfiol's show. His work is splendid, and we may well be proud of him. He now holds a definite place in American art. However, in accordance with your wishes, I shall say nothing about any particular picture of his. I should like to send you two or three photographs and particulars after his show, for then we can arrange about "Our Gallery" prices, and I know from a recent conversation with Karfiol, that he will be glad to make a special concession for you. We shall let the matter rest for the time being.

Y You asked about Miles Spencer and William Zorach. It is a strange coincidence, but as I was writing this letter, they both dropped in to the gallery, and during my conversation with the, expressed a desire to cooperate with you by selecting their finest work, and marking them considerably below their so-called regular prices. I wish more collectors would realize how much artists appreciate what is done for them. In every instance, when I approach them about you, they are ready to do anything within reason. Zorach immediately cut the price of the "White Freighter", mentioned in your letter, to \$100. It is 12x16 upright, and in my personal estimation, one of two outstanding water colors produced by this artist. The other is a much larger picture - 16x22, and is considered by a good many persons, who have seen it here, his best water color. I can honestly say, that it is among the few greatest water colors, and although one man received \$6,000, for one water color - I maintain that the two Zorachs mentioned above can hold their own in spite of the difference in price. The large water color was priced \$250.00, but Zorach agreed on \$150.00 this morning.

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copy for x

DUNCAN CANDLER
ARCHITECT
758 FIFTH AVENUE, NEW YORK

March 11, 1927

Our Gallery,
113 West 13th Street
New York, N.Y.

Attention: Mrs. E.G. Halpert

Dear Mrs. Halpert,

I am accepting your estimate of \$80.00 for Oak Bench as per your letter of March 10th with the height 17" and width 20".

The bench is to be delivered to 129 West 55th Street when completed.

I shall probably stop in your shop tomorrow afternoon to talk over further details with you so do not have the work begun until after then.

Enclosed is my check for \$20.00 in confirmation of this order.

Very truly yours,

Duncan Candler

Duncan Candler.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

March 13 1927

My Dear Mrs. Halpert

Your letter of March 5th just came. I was much interested in all you say concerning William Jorach, Niles Spencer and Mr. Karpis. Regarding Benton - you can allow it to rest for a while. I am in no hurry whatever. This much I will state at present - if still unsuitable when I find myself prepared to talk seriously - I would be glad to consider one of the two Walter. (obviously Jorach you mention - also I might gladly discuss a small oil by Spencer (but not any original sketch for something in another Museum). and also a portrait (figure) by Bernard Karpis.

First however I shall wish to have paid in full for the Halpert - I hope to do this in two payments - April and May. I already sent you a check - returned through Stuyvesant, of a lazy Postman. Because I wrote East 13th

No matter how tempting - I never exceed a certain limit in "advance contracts" - if you wish to call it by that name. And above all things I must keep faith - no matter how great the money at the time.

Right this moment somewhere in the high seas - a dozen things are en route via Panaman from Paris to Los Angeles. Luckily all has been paid except carrying charges. If interested I will tell you contents of that note:

1. Modigliani - 24" x 20" Oil painting - a head.
2. Robert Delaunay - 60" x 50" Oil painting - figures.

I put it out of French International.

3. Albert Maysack - Agnès.
4. 5-6. Paul Signac - Agnès.
7. Marcoussis - Agnès - Abstract.
8. Lucien Simon - Agnès - 28 x 16 - figures.
9. Jean Marchand - Agnès.
10. Pierre Laprade - Agnès.
11. Maillet - Park Drawing.

12. Max Ernst - 20 x 24 - Oil -

He is a Surrealist - not a Dadaist any more.

(By way of parenthesis please permit to add that I have known it all - absolutely to whole bloody show - could it be otherwise when I tell you I have purchased Duncan Phillips' book - Dr. Berman's book - this edition's book and 1924-1914 - *Artism* - I beg of you - do not accuse me of boasting - all I want to do is to acclaim most modestly my absorbed knowledge of all things appertaining to art. What else says don't know - you had best forget).

Now I have placed myself to further French purchases - a Rouault, Matisse, Klee and a 40 x 50 Oil by a man I feel sure he is a collection such as I am attempting.

As to American art I am actually waiting to begin with you - please have patience and I am positive all will go nicely.

I have given my promise to my wife
never again to go in for splendor pictures - this
at once eliminates all the well known names
in American art - I am "well-mean" advisedly
for you at once will comprehend my idea of the
term.

French pictures are cheap - cheaper even
than your own conception of cheapness - however
I am not asking the boys to commit
"artistic suicide" to help me - your prices
are satisfactory - it's entirely a question of types
of pictures you will be able to deliver.

I am not trying to buy names -
but I must have good work. I have complete
confidence in your good instincts and experience.
Just so in spreading the gospel and between
us we will make a fine Italian gallery
of Water Colors (American).

I know a great deal more of men
of your man than you may think I do - now

and then some less name appears at that.

I suppose I ought to be ashamed of my self but I will never be happy until I have "discussed" at least a baker's dozen of unrecognized art geniuses and then written a book in which "I'll tell the World" that I know (or more likely don't know) - I would have lots of company in the first three cases.

I am beginning to feel my oats. of late I have been hob-nobbing with multi-millionaires all interested in seeing a real Museum of art put here - a Piker and the Plutocrats - fine lead-line for newspaper.

I have all the time in my mind all the time. I wish just that way - study first - some next - buy last.

Yours Truly,
Foster Harrison.

, March 1, 1927

My dear Mr. Harrison:

I am enclosing a photograph of "Jefferson Gate" by George C. Ault.

A few weeks ago I sent you an announcement of this young man's show of water color and drawings, which, incidentally, has been very successful. Several collectors have purchased examples of Ault's water colors, which are among the very fine works produced during the past few years. You would be singularly impressed, I am certain, if you could see the exhibition.

"Jefferson Gate" is a brilliant picture, and a fine study before the opening of the exhibition, and incorporates all the good qualities to be found in this man's work. The building is red in color, and the doorway green. It is very daring both in color and conception, and bright in its design, as you can see even in the photograph.

I arranged with Ault to offer you this water color (10"x12") for \$40.00. I know you will like it, and that it will fit in with your collection. If you wish, we can send it to you on approval, mailing it via parcel post. In any event, the question of whether you are or are not interested in acquiring it, we are eager to have you see what this man can do.

Sincerely Yours,

AMERICAN ART ARCHIVES

My dear Mr. Harrison:

I am very sorry to hear that you are unable to find the photograph of the painting "The American Artist" in your collection. I am sure that you will find it in your collection.

I am sure that you will find it in your collection. I am sure that you will find it in your collection.

My

The enclosed photograph was made of the

I am sure that you will find it in your collection. I am sure that you will find it in your collection.

I am sure that you will find it in your collection.

I am sure that you will find it in your collection.

I am sure that you will find it in your collection.

AMERICAN ART ARCHIVES

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

March 22, 1929

My dear Mrs. Halpert

I trust you are a thoroughly good sort and I assure you I appreciate your efforts and I hope I too am a good sport - I will make in this proposition.

Just lay aside the Water Color "Jefferson Tate" 19 1/2 x 13 - for me - Tell Mr. Ault he can count on me purchasing it. I take your word for its quality and I am glad to encourage Mr. Ault in every way - as I am all young men of great talent. Do not send the picture to me until I ask for it - but hold it where safe.

Let me explain my present predicament. Besides Income Tax - I have to pay Los Angeles tax and next month my Chicago Taxes. I have made all provisions but just will squeeze through.

This would be hardly except^d for some unexpected mishaps. Last Saturday - a pipe burst in our bath-room when all were asleep - flooding the house pretty badly. I had to have Fire Department fly out to our rescue. Luckily for less damage followed than you might imagine - but I have a plumbing bill - about price of a picture by Jorach will say. Then my old car had to go bad - and I must face another price of picture - say equal to Aunt. I had previously asked some work done in Kansas - so that all in all I am a bit depressed.

Hence I write you this as you will quite understand.

By June I ought to be in a better financial shape - by which time I hope to have paid in full for the Hulport and Aunt and I finally hope will have been able to take up the Jorach matter - to be followed by Harriet.

Spencer and so on - throughout the year.

I have finished some off in all oil paintings - it is just this sort of thing I want to do - a nice little agreeable loan another here.

Conditions at Museum are not quite satisfactory to me. I am more ambitious than the usual official - not being wealthy enough to carry through things alone - so far I have failed to get outside support. It will come at last - Sunday too - with a whoop and a leap to straddle the art world.

Just love passion with me and I am now for will have no cause for regret.

With kindest regards

Frank Harrison

3 March 21, 1927

My dear Mr. Harrison:

In reading my last letter, I find that I omitted to mention receipt of your check for which we thank you. Please do not feel that you have to hurry payment, as our artists prefer to have their money undisturbed. This fact makes our deferred payment plan very successful.

Marguerite Zorach has returned, and talks of your collection with such enthusiasm that I felt you would like to know of her attitude. Incidentally, she is the wife of William Zorach and has done some very beautiful things. She works in every medium - oil, water color, etching, lithograph, wood block, etc., and is particularly noted for her encaustic-etchings. They are the handsomest works of art reproduced by any woman in this country, and I always recall her exhibition at the Montross Galleries some years ago, with the greatest of pleasure. I should like to have you see some of her work - although she has not as yet been included in the important collections, bearing the fact that the Metropolitan has some of her etchings.

She mentioned particularly, the Kenneth Hayes Miller, Carroll, Lusk, and a few others, and remarked that the reason she considered the Harrison collection so remarkable was that the works shown were both artistic and representative examples. Of course, she added that she would like to see a few more of the moderns included, but that is a matter of opinion, and besides, you have not ended your work as you say.

Perhaps if your collection were better known in detail, so many of the other collectors would not feel quite so sufficed up, and would not break out into print as confidently as they do. However, time will tell!

I agree with you about auctions. It is an unfair test, and people generally take them too seriously. The prices obtained in this manner should not influence the buyer, for frequently the examples put up are very poor, and would not bring anything sold privately. Artists should be far more careful in selling their pictures. Whether they are early or late works, there is no earthly excuse for poor quality. In a recent discussion with some of the more modern men, they all agreed that it is best to destroy what the artist does not consider up to his standard, and I know many

men (one in particular), who go through their canvases periodically and eliminate anything of which they cannot be proud in their own minds. An early work of a man may be as important as a later work, although not as mature - but a bad early or late work should not be permitted to remain before the public, irrespective of name, dealer, and critic. A good artist is usually sincere, and "gets there" even though late. It is a hard struggle, as I have occasion to know, but it is great fun - and after all one rarely hears of an artist committing suicide or dying of actual starvation these days. Of course, many are discouraged but go on painting just the same.

I am looking about all the time, and when you are ready, shall have a splendid list of "known" and "unknown" men - representative examples, at almost French prices. At the Independent show, we selected a few "unknowns" and are planning to have an exhibition of their work, even though we do not expect to sell, unless a miracle happens in this country and the importance of previous success and "name" are overlooked. A catalogue with a few of the names checked is on its way to you, and I shall send you catalogues of any exhibitions of interest.

Under separate cover, I am sending you two photographs of oils by Kerfiol. If at some future time you should be interested in acquiring a representative oil at a particularly low price, you may want to recall these. The "Seated Boy" is 36x28, and although painted some years ago, is a very representative canvas, and one which Kerfiol considers among his best. The price, which requires little comment, is \$40.00 -. The other is a more recent canvas - 18x22 in size, \$37.50, and incorporates all the qualities for which Kerfiol is noted. The best liked canvas, i.e., according to our critics, (I am referring to his late exhibition) was one of two standing figures, priced \$800., but in my estimation, those mentioned above are equally important. However, you will see the photographs, and have seen the reproduction of the third in the catalogue, no doubt.

It may also interest you to learn that we have added Davies and Kuhn to our list, and as I stated previously, are in touch with practically every artist of relative importance.

I am curious to know what reports you have been getting of the Academy show. On Tuesday, we attended the opening and were rather disappointed in not seeing any blood shed. In fact, it was a very peaceful affair, the "old timers" happy with their sane and safe rooms, and the "moderns" pleased with theirs. The latter, however, certainly did look more impressive, and there were some mighty good paintings by Sterne, Zorach, Walkovitz, Helbert, and others. The Multi-National makes a very good showing, and all in all, there is much activity in the art world.

I hope your French case arrived in good condition.

Sincerely Yours,

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

March 30, 1927

My dear Mrs. Happort

Enclosed you will find my second check in account of to Happort. I am terribly hard pressed for funds - without borrowing and but I dislike doing. On top of a mom - out "slut" in a mom - out bus costing \$50.00 and a plumber's hold-up bill for \$100.00 and some other thing - my kiddie is down with measles - on his 6th birth-day too - nothing serious - but doctor's bills etc. So much for personal news.

Your letter just came. I am glad Mrs. Jorach said nice thing about the Harrison Gallery. I am amazed she liked that all. You know my ideas about American art. The group I selected I feel really represented the trend of the times - not what I like or what others dislike - I had to take out 35 pictures since 1918 (including 3 that came out this year).

This last group of 3 will be Elmer Brune & Co.
replaced by a Trice (50x60) - a Paul King
& to be replaced by a Lawson (50x60) and I think
a Hunt & to be replaced by a Harrison (30x36).

I will take out no more and buy no
more American Oil - What I am willing to do
is to fund a Harrison Gallery of American Art
(Water Colors) - I might slip in a small oil
if possible if it can be consistently done. I seriously
question whether Karpis will even interest me -
I am too far from him. I already have
written in to him to send. To Karpis
photos I will return. He is a fine chap - I
like him very much personally.

I was much amused the other day -
listening to comments made in our French Gallery -
"Rotten stuff" "all that art" - "Cubism and
Surrealism" - it makes me sick.

No plain facts as the French collectors
to our best & better and by public I include most

artists. Please do not put me down as a crank. I am
as sick of the "social art book" - the effort of propaganda
appearing in print - I prefer to stay far away & study it
all out alone. But how nobody knows enough about
art to fill a thimble - it has its advantages.

For I think I think very little of the
Duncan Phillips collection - he has a name on account
of a Paris - a few Americans. He has many excellent
things but far more obsolete work. It's his coin as
why not let him spread it around - I have precious little
coin so have made mistakes - each of which I correct as
fast as possible.

I am absolutely creating blood financially -
remember I have big taxes - big living expenses - a wife to
support to provide for. My passion for art is peculiar -
I ignore the individual - only consider the cause of art -
In other words I want my name to go down to
posterity - I want to be left but don't expect too
much. I assure you my French collecting and
what I expect to do through you - will cover my future
work. You will hear some plain talking for I have
fixed ideas.

Yours cordially,
J. H. Harrison.

Benny Flanner - with five fine pictures - from
of Hulefert, Ferner, ~~Franklin~~ ^{Franklin} ~~Stuyvesant~~ ^{Stuyvesant} Miller etc.
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

The prejudice of
the art critics is the minute.

I recall a very big farmers stock
market plunge and saying to me - "That is
a financial authority - he puts \$60 in a week
advising Pierpont Morgan, J. D. Rockefeller,
Otto Kahn and Judge Story how to run their
banks and corporations. How and then one of these
captains of industry want to ship over something
in the public. He puts a great financial authority
to "tell the world" how to get rich - Oh, Buy!
and the public - does it get rich - sure -

Max Pack to me is a real,
genuine authority. I read, study, digest and
gladly allow myself to be influenced.

He knows a great deal more than
I do about it - Is it possible? - Any way
I'll admit he knows a whole lot.

I noticed in Independent Catalogue - some oil paintings by Walter Pach - marked \$300 --

Two day later - chat with Mr. Pach - I have conversed with him - so he knows who I am. Let me know about his Water Colors. No knowing what time - remember I am not trying to do all my collecting in a few months.

I just received a letter from Mr. Charles Smith about Boston Dictionary & Do Muth. I imagine he knows I Sprague's Museum institution. I will answer but I am going to look to you for my few American purchases. I want you to feel that you have ample time in my behalf. Can I be fairer?

Last July - I spent two hours with Mr. Mott - I saw the pictures since exhibited by Valentine Dudensing. There were two - only two - I cared to - I could not get Mr. Mott to name a price - he said he

might have something for me some day. Jimmy Mott said - perhaps some dealer may have something. Shortly after Mr. Dudensing (in Paris) wrote me. I never met Dudensing - at the I thought it was some girl in an art shop who had tipped me off. I was imagine it was Jimmy Mott. Last winter Mr. Dudensing wrote me - of course I printed at the printer. Remember I know the French dealer's way of doing things. Do not repeat this year - but you see how careful I must be.

I have very little spare cash - I have no idea of being made a monkey of - but I am sure I can always rely on you. Just the past week - I am not going to suit French art - not meet the few American dealers about the paintings - but I will look to you to be my agent in New York.

I wrote my nice son Bartlett recently I had great American art - you need not mention our dealings. Karpis, Kroll, Brown etc. are all friends of loss & crime. Very cordially
Mott & Mott

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

April 2, 1927

My dear Mrs. Halpert -

Yesterday I returned to Karpis
photographer - I saw some a Karpis painting
that appealed to me - some under bathing
in a Pool - no Karpis. His price was \$500.
I offered him at his home \$400 - he refused.
I asked him to go into Harrison Gulley - ^{which} he
has agreed - what can I do with this - I
am not a home collector.

Besides if you only know - I simply
cannot betray confidence - Even I accept your
proposition you can always rely on me - when
I decline - be sure I have excellent reasons.

An artist wants all he can get for
his picture - I want all I can get for my
money - 50-50 - so let's be on the square.

Yesterday I walked through the Museum
with Mr. Thilde Hassam. on his way back
east. Henri, Knell and many other friends
were at Hassam's - My God! you should
see his expression when looking at their
pictures - Another mutual admiration
society - so - so - let the best man win.

Mr. Hassam selected as his idea
of my best pictures - Nell Anderson, Leys
Ballows, John J. Eastman, Trickett, Hassam,
Leys Lick and Lawson.

He mentioned Knell's technique
as very fine but his composition as pure
affectation.

If you see how I have Mr. Jock's
opinion & Mr. Hassam's ideas. They are
both right.

You may be amazed when I
tell you I do not consider Kerpel,

Hagbert, Stearns, Spiller, Muckers, Starn,
Henri's Prudersart as in any way more
modern than Hassam, Trickett, Anderson,
Ballows, Eastman or Lawson.

They are all superb painters - but
belong to different social classes - hence
of opposite camps artistically.

Jock is modern - Hartley tries to
be - Duran & Kent are not - Picasso, Braque,
Primitives, Dufy, Chagall are modern - Jock,
Matisse, Signac, Lequene, Whistler, etc.
are no longer so.

Do you get my idea. I do not pretend
to be right from your stand-point. I simply
tell you what I think and I have studied
pictures from a collector's view-point.

Robert Henri sat at my dinner table
the evening. I repeated a remark made by Jock -
that he he moaned not having had modern
training - he had not had the Teaching - Munich

etc. "Why do the painters talk of wanting to paint modern pictures - why don't they paint what's in them - as they feel - how they see it." I so often recall that remark.

Mr. Hosson almost exploded at our French collection. I have a tremendous admiration for Mr. Hosson but - I always put my tongue in my cheek when I listen to artists discussing their dear beloved nation. I never hear any friendly man in politics or peace. I put it in back my neck - I am for Europe and failed to pass the Irony. I am always sympathetic with artists for and make allowance for their hatreds or jealousies.

I got your Independent Catalogue - also Academy catalogue.

I read it with some interest - the British exhibition. No Modern British apparently was in

Page 2.

prompting you to make quick decisions.

I am very sorry to hear about you, and I do hope that he will have a very happy birthday in spite of the measles.

With best wishes, I am

Yours very truly,

April 4, 1927.

Dear Mr. Harrison:

I have just finished signing checks for Water and Land taxes and can readily sympathize with you. Furthermore, during the past few months we have had the pleasure of several visits from the plumber and appreciate your feelings in the matter.

Last summer I chauffeured Mr. Halpert back and forth from the house to his studio and know very well how an old car can behave. However this is all part of the game and with the exception of the bank balance such matters leave very little impression.

Of course, I was very happy to learn that you decided on the Ault. This is the first museum purchase for this Artist and naturally he is overjoyed. Mr. Ault was in the Gallery when Marguerite Zorach spoke of your collection and this is further reason for his appreciation. In accordance with your wishes in the matter we shall hold the picture until you write for it.

I have set aside the two Zorachs inasmuch as we have a large number of his pictures in the Gallery. Should you at any time feel ready to discuss these further we shall have them on hand. On the other hand please do not feel that you are obliged to consider them at any time as we have many other examples of this Artist's work to show to visitors.

This morning your check was received. As I stated on several other occasions there is no immediate hurry about these payments and you do not have to think about them if there are bills coming up.

I realize how easy it is for a man like Phillips to make a collection - with such large funds at his disposal, it requires little effort and comparatively little thought. You certainly are justified in taking your time and after all, for so important a collection as yours a great deal of thought is necessary and the matter should be handled more slowly.

I shall continue writing to you about an interesting "buy" but do not think I am

Page 2.

prompting you to make quick decisions.

I am very sorry to hear about your son and I do hope that he will have a very happy birthday in spite of the measles.

With best personal regards, I am

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I shall continue writing to you about an interesting "buy" but do not think I am

S.H. WEST
PAUL LAMB
E.P. WESTENHAVER

WEST, LAMB & WESTENHAVER
ATTORNEYS AND COUNSELLORS
1780 UNION TRUST BUILDING
CLEVELAND, OHIO

April 5, 1927.

Mrs. Samuel Halpert,
c/o Our Gallery,
113 West 13th Street,
New York City.

Dear Mrs. Halpert:

I have not heard from you regarding the Blakelock, the so called John Sloane, and am wondering whether we are going to get the Blakelock or whether the Sloane proved to be a complete fraud, as I feared.

I am particularly writing you now to ask you to send to us as quickly as possible the things we purchased, without waiting to complete the order by the addition of the several etchings which you were going to try to obtain for us. We are anxious to get the things framed and placed in the house before the fearful event of spring housecleaning is over with.

In addition to the things which we picked out I should be glad to have you send us on approval all the Daumier's and Manet's which you have on hand, and I would also like to have sent on approval two of the drawings of Leon Kroll, the reclining nude and the other the seated nude figure. I think there were three, but you will perhaps know which two I mean.

We met Dave Warshawsky and his bride last evening at the Play House. She appears to be a very fine girl.

With best regards to both of you from Mrs. Lamb and myself, I am,

Sincerely yours,

PL:E

Paul Lamb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

, April 22, 1927

My dear Dr. Saklatvalle

Contrary to all precedent, the post office took care of our claim very promptly, and we received a check for Forty Dollars, this morning.

We are sending Mr. Kuhn half of the sum, for repairs, and a check for Twenty Dollars is enclosed to reduce the price of the water color, and to pay for replacing the frame.

I am very glad that this matter has ended so satisfactorily, and that you have this example of Kuhn's work.

We all enjoyed your visit very much, and hope to see you soon again.

Sincerely Yours,

P. C. Hopper's "Sketchings," "East Side Interior," and "Evening Wind," were mailed to you today.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

April 11, 1927

My dear Mr. Hackett -

It is necessary for me to write you voluminously as well as frankly - in order to have you understand just how far I am so and what influences me. It is mighty fine of you to say nice things about our collections - I really thank you. You must not think I put myself down. I have seen all important American collections - except the French groups gathered by Dr. Barnes - also most of our European galleries. Naturally I know just how important relating to Harrison Galleries are in comparison with the others.

Really thanking - judging from what I have heard - Mr. Duncan Phillips has a monthly income large in excess of my annual income. His gallery is just that much more imposing - after eliminating his Renoir, El Greco and several masterpieces clear beyond my reach. At that I do not really think Mr. Phillips is a an over-size collector. His vanity

is his greatest weakness - a nice young fellow who
took me all over his home a couple of years ago.

It is my power that must control me -
which explains why I wrote in about plumbers &
garage bills etc. I wanted in to realize how
close I have to figure - In that sense I do
think in defense a great deal of credit - to lay out
so much of a small? surplus upon art.

I am willing to go along with the
game and I would not lose in this way - if I did
not intend continuing. But I must imper-
son with one most unpleasant possibility - even
more full of peril than any of my slender means.

Our Museum is in a very bad way - mismanaged
and without art policy. I am working day and
night trying to interest financial people to come
to the rescue - so far the great obstacle being
the head of politics - being publicly owned - taxes
run it - out of County budget. When I make
our donations - I enter into an iron-clad
contract with Board of Supervisors - other

persons do not care to do this. Without capital
no Art Museum can grow - Our Permit - Gallery
should merely be one room - out of hundreds of others -

With men all want Old Masters. Ashby
School of Americans they want American. Whistler, Stuart,
Homer, Martin, Sargent, Whistler, etc. etc.

We are going in - you understand already.
My whole fight is to have a big Museum - paying
hundreds - all the capitalists to go in for any and all
kinds of representations art - regardless of cost. But
I beg to be allowed to go in in my own little
way - lining up to best of my modest ability - along
lines of living, breathing creators of art.

A single word of harsh criticism from
the lips or pen of a distinguished authority would
fumble down any house of cards - No people do
not put their lives to judge for themselves. In some
way too much praise would hurt because every
man's cry out. For this reason I like to work
like a mole - but nobody knows what I am doing
until it is done -

And above all I can neither pay
high prices nor even risk a great deal of low prices.

Since 1918 our efforts were directed toward American art. oil paintings by as important men as possible and with as important examples as I could manage. At first we had to hang 28 paintings in Museum Rotunda as there was no other available gallery space. Until 1923 I changed these 28 over and over again until only 5 of the original gift remained. Pictures taken out included Walter Ufer, Victor Hippius, W. M. Chase, C. C. LeMay, Oscar Reinkinghous, Guy Hippius, Wilson Irvine, Grace Parker, Jerome Blum, Cullen Tate, Laurin Parker, E. L. Mumma, etc.

Then Board of Supervisors constructed on Annex to Museum and included a specially built Harrison Gallery - large enough to contain 42 important examples on "line".

With my sad wife's permission I got busy. I don't take up your time except to say this - I spent every penny of my surplus income for 4 years - in fact I economized to such an extent that in two years I spent more on art than in all other means of expenses combined.

I will never get thanks from artist or public for this - but I think in all America - it has never been duplicated.

As I have frequently written you - we have 42
"Examples in Harrison Gallery of American art. I want
pictures to replace 3 ^{WESTON HARRISON} ^{3000 SOUTH WESTERN AVENUE} ^{LOS ANGELES, CALIFORNIA} pictures - so in this year.
then I will close the Harrison Gallery for ten years or
so. What happens. Of 35 paintings taken out since
1918, including 1927. I feel 18 are of sufficient influence
to hang in the Museum. I am waiting for 2nd Unit
(has started) to find enough new gallery space so I can
renew it.

Now you see why I cannot and dare not
purchase more American Oil paintings. I cannot afford
the money and I dare not take the risk.

I have always intended taking up American
Water Colors - so as to fill up gaps so far as names
are concerned and to keep my name before the public.
And this is where you and I can help each other.

Last year in France I could not resist
the low price of French. At that I dared not go in too
deeply until I knew I could put a Museum gallery.
Last December - a small room was loaned over - to
the Harrison Gallery of Modern French Art became reality.

So far as names are concerned the French
collection is far more important than the American group.
Naturally Esmeraldas cannot really compete with
Oil paintings - so American gallery remains in lead.

In 1918 - in our Harrison American Gallery - nobody seemed to have ever heard of Ballou, Benson, Darr, Hawn, Hall, Larr, Malcher et al. The names of Plummer, Schain, Foster, Truitt, Pritchard, Symons, Higgins etc. must now be known - having been exhibited.

In 1927 Los Angeles knows most of the well known artists - confidently I can assure you - due to Harrison Gallery.

Our French group is not popular. The public knows nothing of Picasso, Braque, Matisse, Pissarro, Miro, Lejeune, Munnick, Duby etc.

A few years from now - due to our French group - the names will be recognized when seen and especially when pronounced.

To-morrow I will mail you a catalogue of Painters' Sculptures Exhibition just opened up. I hastily drew up a list of 35 names to be invited - 13 accepted - mostly good men & very good examples. The Halpert is exceptionally fine - I am sure it will be a good thing for Los Angeles as well as for the group represented to have their pictures on display.

Now we come to American Water Color. I want to donate just as soon as a fine big gallery is available. I will not donate until permanent hanging space is guaranteed - then I make a contract for future. To protect myself, Museum & the public.

In 1925 I bought 12 Water Colors from Joseph Pennell - for \$1000.00 - I don't know how Pennell will last as an Agnew's but I think prices are much higher now. I have 3 Harrison Water Colors. 3 Pys Herts - 2 J.E. (Cotman) - 1 John Marin - 1 Maurice Prendergast - 1 Halpert - 1 Ault and I expect soon a Jorach.

In addition I intend including a small oil painting - by Thomas Lewis - 16x20 - The Warblers - Albrecht Dürer - it is so thin - 20 years - so unobtrusive - but few people would remark the medium. And I have a very beautiful Tapestry by Luntz Parker - 24x20 I may want to put back.

But all my future purchases will be what you call modern - I won't expose to paint.

I will look to you - it will take a few years - By the way this is confidential. I will let you represent me at proper time when I take

up de Muth & Porter Dickinson with Mrs. Charles Daniel. Daniel sent me the Gallatin book in de Muth & a bunch of Dickinson photographs.

As I say - I will act though you - I replied acknowledging package & letter but did not come out myself.

You can do just best if we ever come to it - and I will add 10% for your trouble.

You will find me the "squarest guy" you ever did business with - all I demand in return is loyalty to me & my modest efforts.

In May I will clean up for the Hagbert & then I will write for your two checks to be included with the Ault - however do nothing until I hear further.

Even at risk of more writing I must tell you a good one on me. I have laughed over it until my sides ache. You will see the joke too.

I have the dearest sister in the world. in Chicago. -
the mother of Lina Hermann Bartlett. I am deeply
attached to her also but we do not agree on art things.

Mr. Albert Hermon, as clever as can be you know
was recently in Chicago. He is now giving Paul
Bartlett, a mighty good painter & a fine young fellow -
perhaps you know him - a D.D. - M.D. - M.A. -

Mr. Hermon told my sister & me - in a
any way it got to me - that she Mr. Hermon
and when he, these few dealers made it a habit to
pick up cheap French things - ship back to Paris
to be sold to American Dealers who felt anything
bought abroad must be good.

I weigh 180 pounds - 30 pounds too
much. mostly distributed around the belt line.
a color plate in blue makes me proud - it is
labelled an American book was a blue that
almost killed father. Maybe Mr. Hermon will
find a bunch of her cut-offs in our Hermon
Gallery of Modern French Art.

It's a gay world - and a funny one
- especially to the boob. behind the scenes.
Yours truly
Lina Hermann

orig - Candler
COPY

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April 13, 1927

My dear Mr. Candler:

Budworth is delivering the bench made to your order, to the following address --

10 West 54 Street
New York, N. Y.

The truckmen received orders to make the delivery before twelve noon, and I have reason to believe that they will follow instructions given as they are very reliable.

The balance due on the bench is \$60.00 and the charge for the expressage will be mailed to you upon receipt of our bill.

Cordially Yours,

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

April 13 1927

My dear Mrs. Harpott

Please read enclosed Carroll letter - then return to me. You can see I do try to help my friends and occasionally succeed. I think very highly of John Carroll. But I never discussed him. I never recognized his ability and purchased. He talked all I could.

Regarding Miles Spencer picture - I am quite keen about it. I looked in back of my fire mantle \$6.50. But what can I do with it. How place it? I note you I will take a small Spencer. For my Water Color Room. It must stack up with this one. In quality - need not in size.

I am sending many letters to you - just seems best. I am buying nothing - will keep in touch with you.

The letter is confidential of course - so do not mention having read it to Miles Spencer or to any one else.
Preston Harrison.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

April 17, 1927

My dear Mrs. Hulbert

It may seem cruel to inflict
you with so much correspondence.

It is simply to make you understand
conditions.

Read enclosed - it will give you a
general idea of how I do things. The 1st page
of my book of list of French groups is just that
it is merely a recital of what & where I am - so
you can get all you care to know as enclosed.
Please return it to your business.

Perhaps you can see why I
must stick to American Water Colors -
a Grand new Gallery when new Annex is
completed in 1928/9.

I am figuring that you will
represent me in New York. I want you to
know my belief of my efforts. In Love
Preston Harrison.

, April 14, 1927

My dear Mr. Harrison:

It is very interesting to get the various view points about one's collection. I find it one of the most amusing experiences in gallery life. We have so many different types of people coming in, and because of the intimate nature of the gallery, they express themselves freely. It is great fun to hear them. Collectors, hard boiled business men, idealists, art appreciators, and art knockers. Every one of them is as sure of his point and is convinced that every one else is all wrong. You must hear conflicting opinions about your collection and must also be amused.

However, in each case, there are mighty good reasons, for the individual, for the opinion expressed, and therefore I consider it the most educational and broadening experience, and listen where I can. In this gallery, where we exhibit the work of so many different schools of painting (out here again I agree with you) - it is chiefly social differentiation, for the pictures hang together particularly well, and you can merely select the modern from the conservative) we find that by bringing the various phases of art into one room, on the same walls, the distinctions are quickly eliminated, and good art remains good art, and is appreciated as such, without a label.

Herri was right in his remark. No one should try to paint within a school and if the critics and the expressive public would not make such great demands for classifications, the artist's life would be simpler. Fortunately, real artists listen less and produce more - and there are many more intelligent appreciative audience than most of us imagine.

I expect to see Walter Pach, who certainly is an authority on art and is a most interesting person, and shall broach the subject of his water colors, when the occasion arises. We are friendly, and I know that he will cooperate with you and with me.

Your Matisse story gave us a good laugh, particularly so since someone had practically the same experience as you. The French selling game has us Americans in a back seat. I give them a great deal of credit, if they get away with it. You see, they didn't with you. Nevertheless, I know one or two collectors who are very wary, and they fall for this French game. Our American dealers are learning the tricks, and are going in for similar ideas. It is too bad. Just the same, I feel that there is room for an honest dealer, and those who are absolutely on the level will get there. Don't you think?

so? This idea of "preciousness" in art may benefit one or two artists financially, and certainly the dealer, but on the whole it is unfortunate for art in general. When a dealer concentrates on a few men, he makes it simple for a buyer to choose. The selection is made for him, and all he has to do is sign the check. This reminds me of your story of the \$60. a week financial authority. Having been in the banking business at one time, I know how true your point is, and my short experience in the art selling game proves the same in art. Fortunately, there are discriminating collectors like you and a very few others, and the others add zest to the game.

A few days ago I saw the Bartlett show at Marie Sterner's, and liked several canvases immensely. We met the Bartletts in Europe and are sorry that we have not seen much of them since. They are a charming couple. I did not know Mrs. Bartlett was related to you.

The Carroll letter merely further convinced me that you are very modest about your work in the art world. Mr. Halpert had lunch with Carroll today, and although Mr. Halpert did not mention you (I asked him to say nothing of our correspondence inasmuch as you do not wish your activities known - and artists do talk), he gathered from Carroll's conversation what he expressed in the letter.

I did not write about any of Spencer's more important canvases - i. e. in size, because of your plan not to enlarge your oil collection. The small oils I spoke of are excellent examples of his work, but not quite as impressive because of size. The quality unquestionably stacks up with any of his large pictures. A few days ago he brought in a canvas 16x24, of Provincetown, which is one of his best paintings. It has the simplicity, subtleness, and charm, which some of his more pretentious paintings lack. If I can get a photograph of it, I shall send it on, for I want you to see this particular picture of his - one painted two or three years ago. It has a sketchy quality which will make it fit into a water color room very nicely.

Do you know the work of Stuart Davis, and of Ernest Fiene? Some time ago, you mentioned that you liked the oil of which I sent you a photograph by Pollet. These three men, although represented in no important collection, are among the outstanding men in quality of work - all sincere workers, and deserving helpful understanding. I shall try to get some photographs of their work, and should be delighted to send you a few matted water colors, via parcels post - just to give you a definite idea of what they do.

There are a few new men whom I am watching. However, those mentioned above have been producing good work consistently, but are still low priced. In any event, you may depend on me to keep you posted.

Best regards.

Sincerely Yours,

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

April 23, 1927

My dear Mrs. Halpert

It does me good to hear at last
I have the Halpert picture paid for in full. In
early June I will pay for the Quattr.

I apologize for my many letters and
inquiries of late - I wanted you to understand all
I am up against.

Just a word more has occurred.
I had been invited to write the leading article
for May issue of Museum Graphic - to be properly
illustrated. I prepared what many candid critics
called a glorified article - I wanted to start
ball rolling for a Museum drive - for art. I
had to call as shade a shade.

It was killed when proof came
from printer - by Museum Director - who hates
me and apparently breeds publicity - to the detriment
of our art management.

It may seriously hamper me

in my work - I am not the sort that picks up
or gives in - but I hate fights -

Yours cordially
John Harrison

, April 25, 1927

My dear Mr. Harrison:

I cannot tell you just how much your confidence in me means. All I can say is that I shall demonstrate my feelings in the matter by helping you in my own small way, in your fine work.

Your letters, together with the deed of gift, give me a very definite picture of your situation. Coming into contact here with the very people who oppose modern ideas in museum work, I can readily understand what you are up against at present. However, with the fast growing interest in the work of living artists, the fight should be a winning one, and within a short period - relatively speaking, of course - you will be getting cooperation from the people for whom you are working.

Of course, as you say, it is a simple matter for a collector with unlimited funds to make his selection, and to make his mistakes. But on the other hand, artists are much more in sympathy with the founder of the Harrison collection - and when the matter is explained to them - are willing to make every possible concession to help along the idea.

The older artists and dealers have become "hard boiled" after all these years of fighting, and I suppose it does help to approach the artists with more optimism, and more faith in the art buying public. In any event, we have little difficulty in obtaining cooperation from the men. Therefore, I feel that we can help you with your future plans.

Insofar as Demuth and Dickinson are concerned, it is a little difficult, as Daniel owns them, and they do not show elsewhere. I know Dickinson, and if I should meet him in the near future, the subject may be broached. However, Daniel will no doubt make a concession for me, and you can benefit by that. This proves my point of concentration and preciousness. Why is it possible to get a most important Zorach - and in my personal opinion, he is among the very important Americans - for \$150.00, and examples of the men mentioned at more than three times as much. Is it because they are three times as good? What do you think?

The Spencer oil of which I mailed you a photograph, is painted on wood, and as you will see from the reproduction, has a sketchy quality that will make it possible to include in your water color collection. Furthermore, should the Museum extend its quarters, any oils in the water color room could be switched into your oil collection. The price of this picture is \$150.00 for you. This needs no further explanation, inasmuch as you are familiar with the so called regular prices.

We have a small Stuart Davis water color called "The Corner Drug Store", which is marked \$45.00, and which is one of the most delightful of the more abstract pictures. As I mentioned in my previous letter, I shall be glad to send it on to you, via parcels post, just so that you may get an idea of the type of work he, and a few other young men are doing. This would be a less expensive way, and certainly a more satisfactory way of introducing the artist, than through photographs.

Inasmuch as the gallery will be closed during July and August (I shall however continue my work in Maine), it may be a good idea to work ahead and since the season for artists closes in June and does not reopen until October, you will have plenty of time for settlement - until October.

Kerfiol, Kuniyoshi and a few other men - Grossman and Kuhn, etc., stop in Ogunquit for the summer, and we shall see them daily, I suppose. If there is anything you would like me to do with these men during the summer, away from New York prices, I shall be glad to carry out your suggestions.

I have an opportunity to get a good Marin for less than \$6,000. What a lot of humbug that was, and what lengthy correspondence has passed on to the press regarding the matter. It is sad! Nevertheless, Marin is a mighty good man, and does belong to a water color collection. I note that you have one at present, but if you should be interested in another, I think I can get a very good example for less than \$300. - if the present owner will actually part with it. Let me know. No hurry.

If there are any other men you should like to have me work on this year, it may be a good idea to list them in preference to others whom we can get later. Stelle sent us some things recently, but they are rather weak. When he returns from Italy in the fall, he may have newer and stronger water colors, in which event I shall write you.

Please do not hesitate to ask me for anything that will be of help to you. This evening the Salons show opens. I shall send you a catalogue.

The Daniel letter and the deed of gift are enclosed.

Very Sincerely yours,

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

April 26, 1977

My dear Mr. Hefert

You would be spared this letter if your own did not require an answer. Leon Pratt in Chicago a couple of years ago asked my brother if I ever did anything except write long-winded letters. He truthfully said yes and no doubt you would like to say same thing. I am sorry to spare you more of my concerted efforts at that. Excitement with Leon Pratt must be responsible for my own poor opinion of myself. It is so contagious and believe me - Leon does hate himself.

You must have received the final check for the Hefert picture. In about a month I will mail you the amount I owe for that. And it was my idea to follow this up next with the William Jerach Water Color.

As to Miles Hefert 16 x 24 oil - no price quoted by the way - let me explain briefly. In the Harrison American Gallery. The smallest

Oil - measures 21x16 - Jan Melchers - as saint
as a bit of Dresden china. He secured smallest
is 18x26. Twilight by Charles H. Davis - I
believe the best or one of best of his productions -
for these things Davis - a masterpiece. The third
smallest is Henri - Repita of Santa Fe 24x20 -
then Dainofford - Little Town of Bethlehem 20x24 -
- one of his best. Small cults Dainofford a "Doubt" -
then H. O. Tanner - 25x21 and another Davis -
22x26 - a typical sky picture. The other 36
examples are important - in size I mean.

In my house - in walls - in basement
stored in chests - I have a raft of stuff - most of
which I want to sell but cannot market -
has and then a wedding gift Laffer no cut.

You cannot help me I know but what
should I do - perhaps auction: Walt Kuhn got
about \$250 plus \$150 for frame in recent sale.
My friend MacDonald Knight forced no better.

I have 3 Victor Hippius - Reproduction of Bampton.
20x24 - Puck of Tucks 24x27 and Lillian
at Steam 27x30. Two adorn my basement.
The 3d is in a chest.

I have a Corran - Charley the Great - 18x22 -
as good as his Althaus prize winner & for cheap.

Don & Grace Parker - Los Cuernavaca - 18x28 -
- shown all over east a few years ago. Robert Harris called
Grace Parker a really great artist. Last shown included
her in the Newark group.

See Irvine (Wilson) near A. N. A. 24x27
- I am not sure Irvine but this is a fine Irvine.
Quite as good as Channing Ryder John F. Corran etc.

Oscar Berninghaus - likewise A. N. A. 16x20
I call it Indian Marches - not bad at all.

Guy Hippius - before he became one of our
best great modernists - I don't think - 20x24 -
typical New Street scene. 5th av. at Library.

Also some others, Jerome Blum (entirely
not for sale) etc.

Most of these were in our Museum gallery
- taken out partly due to size - perhaps quality -
Kuners they are nice things - I call it size.

This brings me to small oils by Karpis,
Hiles Spencer - one or two more. Is it interesting
for me to take out 35 examples - because of size
(many I mean) and buy more small oils & put
into a Water Color Room?

Howard wasn't it was.

Has mind in I regard Karpis as a fine
painter - I offered \$400 for one I might have
felt proud to own - I also feel Hiles Spencer
is a good man - exceptionally good - I am in
a quandary - that's honest.

I did buy recently a 16 x 20 (18 x 22)
I think that is size - from Estate of Thomas A.
Sutton - The Westlers - Hanson was walking
alongside of me & urged me - It was not high -
much deeper than Karpis for instance -

I will include that in Water Color
Room but if I buy scores of small oils
I will have a small-sized oil painting gallery.

and I want no more in my home - I want
to unload - not increase.

I have had a set. to - not a rupture
with Museum outfit. I wrote an art article
for Museum Graphic - which was "killed". I am
not sensitive for I do not seek publicity - I like
credit when it comes unsolicited. However my
influence may be on the wane - the cheap skates
have come to think I am crazy & insane -
The truth is I keep myself almost a nervous
wreck financially - irritate my wife who thinks
I am silly - annoy many prominent citizens
who call me delirious.

It is hard to know what to do - I
assure you I will keep always in touch with you.
Will not send cheques - Daniel Gabley keeps
writing. Shall I refer every body to you? Somehow
I think the best way to accomplish results is
not to show your hand. Gossip in my own
family has killed many a good prospect for me.
Yours truly
Justin Harrison.

S.E. WEST
PAUL LAMB
R.F. WESTENHAVER

WEST, LAMB & WESTENHAVER
ATTORNEYS AND COUNSELLORS
1780 UNION TRUST BUILDING
CLEVELAND, OHIO

April 27, 1927.

Our Gallery,
113 West 13th Street,
New York City.

Attention Mrs. Halpert

Dear Mrs. Halpert:

I am enclosing check for \$100.00 to Sam and
for \$500.00 on account until I can definitely get all the
details of these pictures settled.

I may say to you that we have definitely decided
to keep all of the Daumier's, and having started on them, I
suppose you will have us at your mercy more or less for any
future lithographs of his that you may come across. If you
do have any more at the present time, I will be glad to have
you send them on.

With best regards, I am,

Sincerely yours,

Paul Lamb

PL:E

Encls.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

My dear Mr. Hays

I have told catalogue
of Exhibition Palace of America

I hope 50 cents will

pay expenses -

Enclosed please find postage

stamps -

Yours truly

Jan 28, 1927 Wm. Hays

B. D. SAKLATWALLA
14 CREIGHTON AVENUE
CRAFTON, PA.

July 19, 1927.

Mrs. Edith G. Halpert,
Box 487,
Ogunquit, Maine.

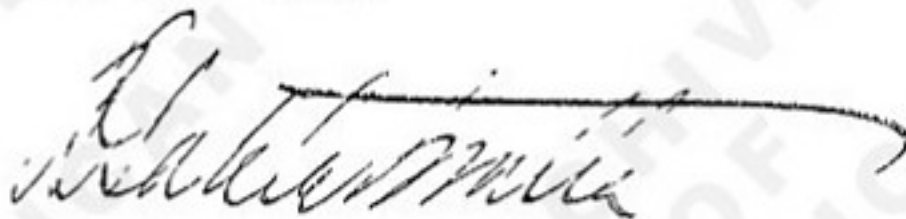
My dear Mrs. Halpert:

I thank you for your letter of the 11th instant. I missed being at your Gallery before its closing inasmuch as I did not know the exact date of closing.

I have noticed from the American Art News that Provincetown had a very successful Summer exhibition and I am wondering if Ogunquit does not follow its example. I saw particularly favorable mention of Zorachs.

With best regards to yourself and Mr. Halpert, and hoping to see you both on your return to New York, I remain

Yours very truly,



BDS:R

note 9/19

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

May 1, 1927

My dear Mrs. Halpert

Please pardon haste - I am sure you understand matters out here except this - I cannot place oils in Water Color Room to be transferred to a gallery of oils some day in future.

The Harrison Gallery was constructed by Board of Supervisors & hence the Harrison Collection of American Contemporary Art - Each new painting put in means a painting now hanging - & to be removed - 42 is the limit of space.

I shall never start a second American oil collection - but for the sake of fair play to all concerned - I would like to see all oil paintings ever hanging in Harrison Collection and later removed - allowed permanent hanging space elsewhere - but only those I now consider worthy - say 18 out of 35 - but I have must buy more.

My idea of an American Water Color Room
was to prepare for the future - to allow me
to announce myself inexpensively - to continue
to do so for the public and to provide if
possible for many good artists I could
not (for lack of space) include in the
big Harrison Gallery (the one Robert Harrison
recently wrote me would be regarded as
my important work).

This brings me face to face
with an oil by Karpis and another
by Niles Spencer as suggested by you.
Because neither does any or much
work in other mediums.

Niles Spencer interests me. Karpis
once interested me - I gave him his chance
and he could not see it. The \$150
panel by Spencer is a thing I want to
sleep and think over - I cannot decide now.

If sold elsewhere I lose out - otherwise I will
consider it later if permitted.

12 years ago I met a young chap
named Davis in Worcester - he was with his
mother - a friend of Helen, I think - no
doubt Stuart Davis. Since then I have kept
up ^{with him} a desultory sort of conversation more
excited over what I call "hard-boiled"
printers and I call "over-ripe" artists.

I intend closing the big Harrison American
Gallery for say 10 years - by which time if still
alive - I can use it to better advantage than
now.

I also have heard & know of Ernst
Tine - is fast becoming very old and has
American artist kept an occasional new
chap - first bobbing up in Whitney Studio -
Independents or Salons -

Once more back to American
Water Color Room - I no doubt would like to
consider the John Marin - really a very great
man (that cost \$6000. - for them) - to no any way.
Just price comes nearer my purse.

Now I must assure you that I am
up against a bad mess out here. The Board
in a way our Board of Trustees are helping.
I am at war & may let out a blast which
will either "can" the Director or "back fire"
me into oblivion.

I simply dare not fold my self
to any purchases. I will keep faith as to
Curt and Jacob - (and I love my life
to keep up my good work if given time).

I am going east - as far as Chicago
this month - on business. My rents are bad
and temporary I sincerely hope - I shall forget
out while here and think of bread & butter.

My suggestion differs from yours
in this - Instead of sending me pictures or
letting me pay for them in October - I prefer
not committing myself - meanwhile
the situation out here may clarify itself
and make it easier for us all.

I am forgetting nothing concerning

which you write - and you are not wasting
your time - if our Museum does not become
too important ^{PRESTON HARRISON} ^{3400 SOUTH WESTERN AVENUE} ^{LOS ANGELES, CALIFORNIA} an enthusiast
like myself. That I cannot help & you
must risk.

My greatest weakness in part has
been to appear over ambitious to build up
museums while galleries. Now I find it is a
concession to me to be allowed to donate.
When our Pan-American Exhibition ^{in 1925} was being
organized I was asked to look after the United States
and my Director wanted to name the whole
show and who do you think he advised with
so as to go over my head - Miss Lettwood,
Sales Agent at El Comodoro Club - Secretary of
H. B. Hall's Human School - a charming young
lady without doubt but scarcely the person to
pass on art as final arbiter or censor.

Naturally I must go far in
planning new galleries - but I assure you I
will only step out only if compelled to do so.

You can so right in addressing me
at my Los Angeles home - I want to keep
posted and I will make no move without
informing you - Before going to Chicago I will
write you my address - but please send no
pictures as yet - in approval. My wife is
angry as I am about the insult
in referring to print my article - due next
issue of Museum "Hypnotic" and "Killed". She
has sacrificed many times to enable me
to have money for art. To have more
pictures forwarded right now - would
displease her. I am sure I can handle
the situation - so I ask you to be patient -
Remember it will be at least 18 months
before more gallery space is available -
when new Museum Unit - but just before
is finally completed.

Remember also I have been

calling for over 15 years - donating to
Museum for almost 9 years.

Whereas I am fighting for a
new Art Director - the new man if or when
finally selected - may be considered like so
many art critics seem to be - and come me
high and dry.

A man like John Merri, H.B. Davis,
W.J. Hackens etc. whereas no better perhaps
would be safe, to me than Ault, Follet, Street
Davis etc.

I cannot and do not function
for anything - but I can assure you I want
to keep up the good work & expect to do so
with your help - I will deal ^{personally} with
other dealers or artists direct ^{and not at all through the agent} as I think you
can represent me better than I can myself.

One of the hardest things to combat is
the hatred and capricious criticism ^{of artists &}
critics - especially ^{to be understood & grasped} in a case where so important
of the inside of art conditions as the public
out here.

Yours sincerely
John Merri

, May 2, 1927

My dear Mr. Lamb

Thank you so much for the checks. One has been deposited, and the other has been deposited, awaiting your decision, before starting the distribution among the artists involved.

Very once in a while we come across original lithographs by the artist, and just a few weeks ago, I saw a very fine, small group of his available. However, inasmuch as Mrs. Goldsmith, my partner, is sailing for Europe on June first, it occurred to me that with our connections with dealers in Paris, she may be able to pick up a few at lower prices. This is very uncertain, for the market for Drouot lithographs is rather more active now, and the prices may be higher. We shall do whatever you think best. In the meantime, I shall ascertain the prices of those I saw in this city, and you will be advised accordingly.

The gallery will remain open until the latter part of June. I am and I shall be here until it closes. If you should visit New York during this time, please be sure to visit us. Sam will introduce you to a few very interesting places in this vicinity.

We are leaving for Ogunquit late in June, and shall remain there until the fifteenth of September. Shortly after, Sam will go off to Detroit, where he has accepted the post of art instructor. He is very much excited with the prospect, and is particularly delighted that the distance to Cleveland is not great. I am remaining in the city, inasmuch as I must stay on to further develop the gallery.

How is the Cleveland show? Our season is fast coming to an end, but we still have many visitors in this gallery, and at others. The artists are packing their belongings and are going off for a summer of work. Very soon, it will be quiet in the art world.

Please remember us both to Mrs. Lamb.

Sincerely Yours,

I don't know just what to say about Daniel. It gives me in rather an embarrassing position to comment myself in the matter, artistically since I think that I can obtain both artistic and a somewhat more or less directly from the artist. Please do what you think most advantageous. He has probably written before, without any results, and will understand. It is certainly in one respect to the fact that one of the artists to whom I spoke directly about your water color collection (some time ago) mentioned that you are "in the market". As you see, I can be omitted a great deal. Therefore, it is best not to show one's hand, if it can be honestly avoided.

It is very interesting to learn that Mr. Helbert has accepted the post to be a member of the artistic movement, in the first and second, and on which he is to take the more in the future. I am sure that the artist's work, which is to bring to the public the best of the artist's work, will be a great success.

Yours truly,
I am sure that you will find my letter of interest.

My dear Mr. Harrison

It is too bad that the museum director acted so foolishly. However, having been connected with large organizations in the past, with all the politics involved very obvious to me, I know how such things occur - and how little they matter ultimately. With the general progress in the art world, such tactics cannot last long, and the reactionaries will drop out voluntarily or otherwise.

Your method of fighting the issue is most successful. To bring in the best collection of the museum, which is to continue to do so in the same manner, is the strongest weapon.

I am glad you sent me the five photographs. If you wish, I shall endeavor to discuss them. I cannot call them through this gallery, but can have another dealer attend to the matter. For instance, Elisabeth has a market, and since I know Robert Hebbeth, I think he will make a special effort to help. He handles paintings by the very same man and should be a superior to make the best offer. What do you think? I don't have to mention your name, nor any other particulars if you do not wish it. Let me know. In writing, you might give me an idea of the price paid so that I may have something to guide me.

No doubt, my subsequent letter had reached you, and the price of the picture is known to you. Don't you think that the picture is an excellent example of the work of this young man? Both he and I thought it would fit in very well into the water color room, because of the free and sketchy quality, and the general effect. Furthermore, in Spencer's case, if he is to be represented, it must be with an oil, inasmuch as that is his only medium. While I think of it, will you be good enough to return both the photograph and the Arts, as in each case they are the only copies in the artist's possession.)

We are planning a summer in Ogunquit, Maine, where Karfiol has his summer home. If I should discover that he has taken to water color, I shall break the news to you at once. The wash drawing we had, has been sold, and he has nothing but oils at present.

has retained out oils at present. The new's to you at once. The wash dressing we use, has been sold, and we home. If I should discover that he has been to water color, I will break up the oil painting and on in Olanoff, Maine, where Triffin has been seen.

I don't know just what to say about Daniel. It places me in rather an embarrassing position to commit myself in the matter, particularly since I think that I can obtain both an Dickinson and a Demuth more or less directly from the artist. Please do what you think most advisable. He has probably written before, without any results, and will understand. His persistency is due probably to the fact that one of the artists to whom I spoke directly about your water color collection (perhaps Ault or Spencer) mentioned that you are "in the market". As you say, gossip can accomplish a great deal. Therefore, it is best not to show one's hand, if it can be honestly avoided.

It may interest you to learn that Mr. Halpert has accepted the post to act as instructor in charge of the painting department, in the Arts and Crafts Society or school - Detroit. He is to make the move in September. Many of the artists are preparing for their annual trips, hoping to bring back many "masterpieces".

Please let me know whether my lengthy letters bore you. I always enjoy hearing from you.

Very truly yours,

My dear Mr. Halpert, I have just received your letter of the 11th inst. and am glad to hear from you. I am sure you will find the information I have given you of interest. I am sure you will find the information I have given you of interest. I am sure you will find the information I have given you of interest.

The above information was mailed to you yesterday, under separate cover.

I am sure you will find the information I have given you of interest. I am sure you will find the information I have given you of interest. I am sure you will find the information I have given you of interest.

I am sure you will find the information I have given you of interest. I am sure you will find the information I have given you of interest. I am sure you will find the information I have given you of interest.

I am sure you will find the information I have given you of interest. I am sure you will find the information I have given you of interest. I am sure you will find the information I have given you of interest.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

May 10, 1927

My dear Mrs. Halpert

I am returning to Miles Spencer
photograph and copy of letter - as requested.

Two years ago Mr. Robert Macbeth
volunteered to try to dispose of 3 of the 5 paintings -
photographs of which I sent you - namely - Berninhardt,
Higgins 'Taco Pueblo & Canyon' - but not the
Higgins 'Indian at Stream near the Grace Pavilion'.
I also included at that time one of Jerome Blum's
Cordian paintings, a Wilson Irvine and Guy Higgins.
I left matter of price with him - after two years
he returned them - It would be useless to
see Mr. Macbeth - in fact any high-priced dealer.
I doubt if pictures can sell unless aided by
dealer & artist.

My position out here is more than
peculiar - It would take a volume to explain - so

I will build it down to these few lines:

Mr. Bryan, our Director has taken bit in his teeth and is ignoring me. On basis of economy talk he is dispensing with the services of every valuable employee or employees. First thing not withstanding. The art department will be shot to pieces - and for the moment I have no more influence than any other citizen or outsider.

It is not a question of fighting Anglo Lunder or collecting fund pictures. It is a question of having pictures shown - accepted - considered even. The economy talk - lack of wall space - all make further collecting useless for the present.

I have countermanded every French purchase - I can do nothing anywhere until conditions change.

I will send check for the cost at first opportunity and sooner or later - I will take up the Gorach matter. As all other are not under consideration as yet - we can let things rest until the right moment.

I am very sorry. our Museum is publicly owned and politics is dangerous - I wish to keep out of it.

Yours truly
Martin Harrison.

May 25, 1927

My dear Mr. Harrison:

Thanks for returning the magazine and photograph. I rather regret that you did not express your opinion of the picture, as it is one of my favorites.

Naturally, I am very sorry that you have had so much difficulty with the museum. Some day they will realize their loss - and I hope that this day is very close, for it seems unfortunate that there should be any obstacle in such work as you are doing. However, it seems to be the rule, and perhaps adds zest to the work.

In spite of the fact that you will not be interested in prices and pictures available, I do hope that you will continue writing me, as I am very much interested in what is going on. Don't you continue our correspondence? There may be other means of assisting you. Please call on me when I can be of help.

My very best wishes.

Sincerely yours,

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THEODORE ROOSEVELT

My dear Mr. Harrison:

My dear Mr. Harrison: I am so glad to hear from you. I have been having so much fun in these parts of the lot, that it was difficult to pull myself together sufficiently to do construct.

So far, I have been very busy with the work. I am now working on the lot, and I am sure that you will be very interested in the results. I am sure that you will be very interested in the results.

Of the people who are so much of a help to me, I am sure that you will be very interested in the results. I am sure that you will be very interested in the results.

Very truly yours,

THEODORE ROOSEVELT

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

June 2, 1927

My dear Mrs. Halpert

I enclose check for the Ault
Water Color. My next will be for the
Gorach - Meanwhile hold the Ault
picture - I can attend to it next fall
on your return to city. I have only closet
space - & already am over crowded.

Say to Mr. Miles Spencer that
I liked his example - I like his work and
will think of him when conditions permit
me to continue. Say the same thing to
all the other young men - you and I have
been considering. I am here at present.

We attended Mr. Huntington's
funeral - only 100 specially invited friends.
It leaves me the only art patron left
here - and I am disgusted, discouraged,
but not dismayed. Sincerely at work

we may suddenly accomplish big results -
I refer to a complete change of Museum
policy, management and development.

It is not a fight for modernism
or Academic art. Briefly -

The Los Angeles Museum can get
no moral or financial support from art
patrons (except the Herrons) or wealthy
citizens until the control is taken
away from public officials and turned
over to a Self-Perpetuating Board
of Trustees (of high character) - along
lines of New York Metropolitan Museum.

Everybody understands this and
yet I can get small support because
everybody is too busy making money to
be interested in a field of endeavor
necessitating the spending - giving of

~~money~~ as yet.

Remember - people may be
moderately interested in art - so long
as they can let Chicago do it.

Where I am handicapped is a
lack of expert art connoisseurs to
back me up. As yet - to the average
friend of an art movement - a piece of
canvas smeared with paint and
surrounded with a handsome frame -
is an oil painting - no matter whether
good or indifferent - so long as it is a
no matter whether the artist has a
name - has ability - or has prospective
talent.

Very few persons for instance
care for Sloan's portrait of my wife -
a superb thing that will live - a
pleasing likeness finds more praise.

Modernistic art critics along their thinkers
at Mayman Adams. Karl Anderson, C. H.
Davis, Hassam, Redfield, Schiffler, Gurney
& Tanner - and conservative art fans
plum at Breckinridge, Canby, Eugene
Higgins, Lutz, Hayes Miller & Sloan.

The layman - not understanding
thinks our collection - an ordinary group -
and admires poor art in dealer's galleries
more than our really fine things.

All of which gets back to
my difficulty in accomplishing results.

One kind word at this
furniture from Walter Pach or
Lester Watson - in Art News -
or our signature of some acknowledged
authority - would mean a great deal.
Later - I will not need it & then

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

May receive it.

No trouble with art is the eternal bickering. It has a tendency to make the average person think no living artist is really great - only men dead 50 years who still live.

Take Huntington Collection of English portrait painters - the best known examples - but English portrait painters are not the world's greatest painters - it is the rest - the advertising that has made this group so famous.

A little less Cezanne, Renoir, Manet, Gauguin & Van Gogh write up - and a little more of living French masters - not always Matisse, Derain or Picasso either; would help the same.

a little ^{few} A. B. Davies, Pothall Kent
and other social favorites - covered
our pages with printers' ink and
a little more praise for other living
American artists - would help a lot.

All this talk about only
a man's masterpiece - hurts too -
every good man has turned out many
good things & each Museum collector
must get credit if it has good things -
I am against poor art - heart and
soul - but I sat rascated trying
to read much of the printed stuff -
that I can see is doing more harm
than good. Why? I ask. Because
it is discouraging people from buying -
as if buying - encouraging them to
choose just their share - in theory that.

where experts disagree - their own opinions
after all are good enough.

Our Los Angeles Museum
is in a sad, bad way - I refer to
permanent collection - And it will
continue this way - until capital can
be interested - Capital will never
become interested until political control
is removed - Political control will never
be removed until the public is awakened
the public will never be awakened until
somebody can arouse the public -
Nobody can arouse the public except
an enthusiast. No enthusiast will
struggle himself unless backed up by
people living off of and through art.

Here you have your solution -
I must have backing of publicity organs
and I will waste no money nor time
without them. I am not John Hodgson.

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PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

July 9, 1927

My dear Mr. Halpert

On my return from Chicago I find your interesting letter of June 30th - for which thanks. During the summer I will write you at some length to explain the real trouble out here. In the meantime I am still at work - under cover - and I would not be surprised to win my fight in the long run. So - whereas I get discouraged - I have no intention of becoming a quitter - so much for that - for the time being.

In the East (a business trip in every sense) - I also managed to mix into a little oil - seeing Dr. Valentines and Mr. Clyde Burroughs in Detroit - and Mr. Harsha, many Trustees in Chicago - These men all are interested in my fight and will give me advice - other assistance if possible - all of which helps - when - chop has his back against the wall.

I feel I ought to tell you a few

things - even if semi-confidential in nature.

Some months ago - when I thought our battle was won (later developments show that made no loss but initial struggle) - I wrote Mr. Walter Pach asking if he would consider the position of art director provided I was able to bring about certain conditions. He replied by thanking me but declining on account of the nature of his work in New York. So he seemed at least be friendly towards me and I imagine he is.

The great trouble I find is that the best and greatest of art critics and experts have certain antipathies or partialities that make them a little dangerous to lean upon & rely on. Now I am a very wealthy man - I would listen to many persons and then decide for myself.

Being a somewhat humble patron of art - I decide absolutely alone in all my own modest purchases & correct mistakes as far as

I find them. And I never am ashamed to openly admit my errors - much as I may regret them - not from vanity - purely from financial loss which I can ill afford.

One result of my Chicago visit was unloading of half a dozen paintings I no longer could use. I refer to this as I sent you some photographs last spring. Those that I sold - at very low prices - were the "Wilson Burke" and two "Vidua Hippia" (referred to you at that time) and three small Walter Ufer - finally also the Grace Parkin and Birmingham (included in my list to you).

The money came in handy and was heavily committed in French purchases - contracts dating back to my visit abroad in 1926.

Thirteen French things have just arrived and I will donate them in near future. The list includes Water Colors - 3 by Signac - 1 by Jean Marchand - 1 by Pierre Laprade - 1 by Lucien Simon - 1 by Albert Marquet - 1 by Marcoussis - 1 by Fern. Leger - a Wood drawing

by Maillol - a large Oil painting 60 x 48.
by Robert Lotiron - a 24 x 20 Oil painting by
Modigliani and a small Oil - 16 x 20 by the
Surrealist Max Ernst. The Lotiron I saw &
arranged to buy in Dresden International.

There are 10 things from France
yet to arrive - perhaps in full or all come via
Panama - at small expense - as follows:

40 x 50 Oil by Lucien Simon - 28 x 22 Oil
by Marie Michig - 54 x 38 Oil by E. Gondouin -
a superb Water Color by Rembrandt - a pastel
by Guillaumin - a Water Color by Jean Darcet -
a Water Color by Goussier - a Water Color
by Modigliani - a gift by Gondouin of a Water
Color - a small Oil by Marie Laurencin
and I think a large Oil by Georges Haro.

I never stick to purely French
artists but rather many other continental
artists under French influence.
all others I cancelled several weeks ago.

You see I can insist on my French pictures being accepted by Museum - whereas I can do nothing in American art except by mutual consent.

I want you to understand that I expect to go through with that French purchase - which you can ship with the Aunt Water color.

Also please understand that I hope to take up again (contingent upon developments at home) my American Water Color Gallery, and it will be to you I will look to represent me. I shall never again deal directly with artists - unless they happen to approach me - which rarely occurs.

It is unfortunate for all parties concerned that I do not place the same values on art that many artists place on their own art - I need little to give offence by apparently disparaging values.

You can be a buffer and I feel we both can be of mutual service to each other.

Right now - all depends upon outcome of my fight for a private Art Museum.
Yours truly, Justin Harrison.

Ogunquit, July 23, 1927

My dear Mr. Harrison:

It was nice to hear from you again.

I was delighted to learn that you are clearing your path for further work. It is very inspiring to follow your activities.

Of course, we have heard of Dr. Valentiner, Burroughs, etc. Incidentally, Mr. Halmort is planning to spend the following year in Detroit, where he will act as instructor at the Society of Arts and Crafts. If he can be of any help to you, I am sure he will be happy to cooperate. Inasmuch as I am so completely interested in my work at the gallery, I shall remain in New York, but shall be in Detroit a number of times during the winter.

You are absolutely right about critics. I become fighting and sometimes, upon reading the papers. Knowing the inside working in the art world, I realize how much harm results from what is said in the various publications. On the other hand, being a business woman, I realize also, that every employee must conform with the policy of his organization - newspaper, magazine, or all that. There are those who contribute for a time, and who must be kept happy - and the critic follows orders. It would be a great thing, if we had a "free for all" art publication, where not only the professional critics, but the interested laymen, and the artist, could express his self. It would be great fun. Don't you think so? And the public would know what is actually going on!

Your French collection sounds splendid. I must be very ill - excuse the wonderful gift to the school. The choice is over and practically all the men are leaving in their places. I should very much like to see these paintings. How many in all will the French room hold? I cannot understand why the museum is not happy to give you the same occasion with the American group. Politics!

I believe I mentioned the fact that we have quite a colony of fine artists in Ogunquit. There are some very good ones, also, and the numerous shops in the artists' quarter, of course, show the doctor. It is very amusing and at the same time painful, to see what the summer public buys as "art". Souvenirs of the vacation season.

Zorach has a house several miles away, and is doing some interesting work. When you are ready for his water color, you will let me know which of the two I wrote about, you have decided on. I am making more and more progress with the artists in connection with prices, and I expect to find it more pleasant to act as a buffer. A great deal depends on the sincerity of the buyer, and in your case, it has been easy selling, to get the cooperation of the artists.

Please continue writing about the progress in your plans. My best wishes.

Sincerely yours,

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PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

July 28, 1927

My dear Mrs. Halpert

I am enclosing an article which I had written - to be published in last April's Museum Bulletin. It was "killed" by the Director after a hasty conference with President of Board of Governors and some of the County Supervisors and almost tore the roof off the Museum itself. ^{I am enclosing my recent two gifts.} Instead of getting angry. I dropped the matter and carefully avoided all unpleasant contact with the Governing Board, Director, etc.

But under cover I got busier than ever.

Since April I am never consulted nor informed of any thing contemplated in

When I wrote I really was suffering at lack of public spirit - officials took it as a slam at them so when I was I used the outside art'gen and want to keep absolutely under control - with plans are type -

I am not fighting the Museum - I am fighting for the Art World of our Museum - and I expect to win out - after a long siege -

Why can I have freedom in French gallery and not in American ones? You ask?

Because in 1918 I avoided my contract was to the Museum a vote power.

In 1926 I almost forced my contract - leaving me absolute control - as long as I lived - The French gallery is small - so are the Americans - but that's for large French paintings are coming - we double line all America.

A new agent is under consideration - with a very low rate of salary - I will fight for one. Please return the article as I need to know if it is published.

Museum program or policy but not maintain a dignified relationship - as I am still a German - the largest Los Angeles Art patron and was appointed years ago by the Germans and Lybrius - Honorary Art Curator.

The Museum Bulletin has been discontinued - the Editor has been dismissed and every effort is being made to stop every gallery where my voice might be heard - within Museum inner circles.

So I am on the outside - fighting for control - not personal control - but a control that makes political influence power.

It would ruin me but no other article to find its way into print now. I am willing for you to read it to your artist friends - provided I am never quoted in print. You see I must not make needless enemies - however you all will understand later.

to the artist's jurisdiction as follows: they and their heirs
or assigns shall have the right to sue for and recover
the full value of the work of art in any court of law
in the United States or in any foreign country where
the work of art may be found. This right shall not be
waived by the artist or his heirs or assigns by any
action or inaction of the artist or his heirs or assigns
in any court of law in the United States or in any
foreign country.

It is the policy of the American Art Archives to
publish information regarding sales transactions
in the following order of priority:

Ogunquit, August 13, 1967

My dear Mr. Harrison:

It really is unfortunate that your article did not ap-
pear in the Los Angeles publication. There is no doubt
but that it would have created a stir - and that seems to
be one of the successful methods of inducing progress.

On the other hand, I can also understand why there were
objections to it. That goes hand in hand with the over-
tension since the County supervisors, etc. are now fam-
iliar with the word "art" and are no longer easily im-
pressed with the facts. Something will develop.

I think it is a clever article, and not entirely local.
Los Angeles is not the only city suffering from the arti-
ficially referred to. Politics and the American inferiority
complex are everywhere - particularly art - we have the
best of our own collections in this country. In our
museums and galleries full of the best artists in a repre-
sentative tone. Although we are rapidly acquiring great
works of art - particularly in the field of sculpture, these
works of sculpture are within the old structures.

I hope your article - especially the last three
pages - will not lead to a single but excellent con-
clusion to the art problem, and with your kind permission,
I shall use it in these programs in the future. We
have had several discussions about it among the Ogunquit
group.

Incidentally, there is some unusually fine work being pre-

duced here this year. Kerfiel is finishing a small oil of a fishing boat, that is perfectly beautiful. Wilkowitz has several water colors that are much finer than any of the I have seen for years. Kuhn is working in tempera. Kuniyoshi is making more lithographs (are you familiar with his work?) Katherine Schmidt, Grossman, Von Schlegel, etc., have not shown their summer's work as yet; and only I have had the privilege of looking into Halpert's studio. He is doing a great deal of figure work this summer, and I am quite puffed up about his canvases, which I consider his best.

The first exhibition at Our Gallery, will be of Olanquit artists. I believe that few people know how fine a small group there is in this community, and from the examples I have seen during the past few weeks, the show should create a tremendous amount of interest.

It occurs to me that this is a good time to pick up some water colors - many from the city and the businesslike attitudes. If you are interested in any of the non mentioned, I believe I can do particularly well. Wilkowitz is a very important water-colorist, but his prices are high (not as proportionate to the Frisks and Deruths, however). At this time, "any reasonable offer" would be acceptable. The also comes to mind, but I am not sure. The former is up with a gallery in the city, which is very interesting and so called standard prices and at a moment I am able to get a reduction. Many from the city, at once be changed. The one I like is several others in the group, and I shall be glad to do anything you may suggest in this connection. As you say, "be sure work of the city only be gathered a little here and there is on exhibit, others are being loaned artists."

Allow me to congratulate you on a splendid job of article. Please let me know whether you are in any way able to do anything you are so well known, that are not local - i.e. the progress referred to previously. I shall do so discreetly, without connecting it with any special article - if you say so.

Respectfully yours,

PRESTON HARRISON

2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

August 24, 1927

My dear Mr. Halpert

If there is anything in my article
you want to quote - I have no objection - simply
state - from an article prepared by Harrison
etc - no need specifying whether printed or
not as nobody would care any way. It was
not for such a purpose I mailed the stuff
to you - I wanted to convince you of the
utter helplessness of my position. The
Board of Trustees never saw what I wrote
and they are too much occupied in other
things - The Director is away on a three
months' leave of absence - and has safe-locked
himself by keeping everything around him
so that ^{the possibility} no action of any sort can be taken.
It's a long drawn out story & nobody - except
a few on inside really do or can understand
the situation.

To protect myself I have
placed the Harrison Gallery of American Art

for 10 years - There will be no further
champs made. I made a final attempt
last spring to interest Eugene Fisher &
W. J. Gluckens but dropped them both for
keeps when they appeared indifferent. Good
or bad - I am through with them and
Dils and will risk no present gallery for
10 years. The French Gallery will be
left as it will be - when the final shipments
arrive - one this month - the other in a few
more weeks - purchases taking back - delivery
causing delays.

As to American Water Colors
I can put no more ^{new things} space - I sold for a
good some Dils I had - the space in my
house & now use for the Water Colors I
offer to am - Pennell, Hassam, Hart,
Hilpert, Merin, Prudden just a few.

No Museum has no space &
will promise nothing in future. So you

see how it is.

No mind you - I am trying to
convert the entire Museum Management -
and I have strong hopes of accomplishing
it. But - were ~~any~~ ^{any} whisper to leak out
my jaws would be covered - so you see
again - how it is - I tell you but you
must not quote what I say.

I expect to go to New York in October.
Next day get underway - I will be in
Pittsburg on my way west on October 13th.

Of course I know importance of
Halkwitz, Walt Kuhn & the others you refer
to. I have not the faintest idea of their
prices. A long time ago you said something
about a privately owned John Marin - \$3000 -
- What ever became of it?

I doubtless will see you again
before in October. Yours truly
Justin Harrison

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PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

September 12, 1927

My dear Mrs. Halpert

I told you I had sold a few pictures. A check to-day arrived permitting ^{me} to clean up for the William Jorach Water ^{color} called White Freighters. You mentioned another of Jorach Water color by same artist at \$150.00 - I suggest as follows.

We will call the transaction closed - you can send Mr. Jorach his check in full. When you arrive in New York - you can box the Jorach & send together & express them to my care Museum - prepaid. If you mail me bill for charges I will remit at once.

If you happen to be in New York when I arrive - in or about Oct. 5/6 - then we can look at the Jorach & determine if I should take the other by remitting the difference. You see I do not know your plans - hence this way of closing up our business.

On my return to Los Angeles - Oct. 18 - I intend bringing things out here to

a lead. If I see you I will briefly explain.
It would take too much space to write about.
No main point is this: It will decide all
my future art activities. I will either find
it possible to continue or I will stop absolutely.
For several years to come.

My trip east is primarily in
business (in Chicago) - but before returning
home I will go ^{rather} east and look at art.
I want to stop off en route in Detroit
(between trains) - then hurry on to New York.
My brother sails Oct. 8 - so we will be together
for a few days - both in Chicago & in New York.

I am going to try to see the Dr.
Barnes Foundation at Merion - Pa. Then
go to Washington - to see Thore and
Phillips Galleries. The Carnegie opens
Oct 13th & my idea is to take Pullman
from Washington & Pullman from Pittsburg

so as to leave one day for International and get
enough to pull out of Chicago en route of
Oct. 14th for California.

If my Museum plans materialize
we will have a real Art Institute not here and
it will be an incentive for me to continue in
a modest way - all balance of my life.

If - on other hand - the man who
agrees to stand back of me - shows no more
promise & interest in future than to date - I feel
my time & energy will be wasted and further
outlay of money would be a calamity.

So there you have it in a nut-
shell.

This trip will see me sublime
or grumpy - and I will insist on
knowing which it is to be - immediately after
my return - October 18th or thereabouts.

I will stop at Rembrandt Hotel
in New York - and can be addressed in
Chicago - 90 S. H. Schoffhausen - 2000 West
Madison St.

Yours truly John Harrison

endence of the past year.

In the meantime, I send my best wishes

Sincerely yours,

, September 14, 1947

My dear Mr. Harrison:

Back again in New York, one finds it difficult to get back to serious business. We are enlarging the gallery, and as is customary, the workmen are considerably slower than we had hoped. The first important exhibition will have to be delayed until about October 10th.

However, we shall open before then - probably on the first of the month, and I am looking forward to seeing you at about that time. You will let me know the exact date, won't you?

Before leaving Ogden, I selected the paintings for our Ogden Exhibition. From what I have seen of the work I cannot help being greatly excited about this show. Kerfiel is contributing some extraordinarily fine paintings, Kuhl has some fascinating new temperas, Walkowitz fine water colors, and so on down the line. I hope we shall have a number of the exhibits when you arrive, for I should very much like to have you see what these men have been doing the past summer.

Have all your French paintings arrived as yet? It must be very exciting to open the cases, and see the pictures in a new background. I hope you are very much pleased with your purchases. From the names you have mentioned, I gather that the French Gallery will be a very important room.

I am looking forward to meeting you, after our corres-

endence of the past year.

In the meantime, I send my best wishes

Sincerely yours,

Very truly yours,

Very truly yours,

My dear Mr. [Name],

I have just received your letter of the 12th inst. and am glad to hear that you are interested in the [Name] collection.

The [Name] collection is a very important one and I am sure that you will find it of great interest. I have been very busy lately but I have managed to find some time to write to you.

I am sure that you will find the [Name] collection to be a very important one and I am sure that you will find it of great interest.

I am sure that you will find the [Name] collection to be a very important one and I am sure that you will find it of great interest.



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TELEPHONE MURRAY HILL 1200

MURRAY HILL HOTEL

PARK AVENUE - 40TH TO 41ST STREETS

NEW YORK

October 7, 1927

JOHN MCG. BOWMAN, PRESIDENT
JAMES WOODS, VICE PRESIDENT

My dear Mrs. Halpert
Glad to have seen you - feel sure
we can do good team work. I enclose check for
One hundred and Fifty & ⁷/₁₀₀ (\$150.70) Dollars
to be applied as follows:
Gorach - \$50.00 in full - Le has master number.
Stine \$50.00 on acc't - do best you can to return.
Kuhn \$37.50 - being half -
Quosmar \$12.50 - leaving \$22.50 still due.
Sorry Walk with is out of my reach.
I hate to sell bits for less than I pay for water
color - Stuart Davis interests me - but not
quite one hundred Dollars worth - he
only picture I would be interested in the
Paban plant with - with water buffalo
etc. No hurry whatever - when ready
please - send to me to Los Angeles then
Exhibit Park - Los Angeles - ask Mr
Krumpholtz to include my letter

I remain in your state. I'll await as per
news - if you'll tell me amount of expenses.

My address about as follows:

Philadelphia - Benjamin Franklin Hotel
Saturday, Sunday & Monday up to 6 P.M.

Washington - New Willard Hotel -

Monday night - Tuesday - Wednesday to 6 P.M.

Thursday -

Pittsburg - William Penn Hotel

Thursday 8 A.M. - to 11 P.M.

Springfield - Stevens Hotel -

Friday - 8 A.M. to 8 P.M.

Back in Los Angeles - Oct. 17, 1927

You will soon be dancing the Death
Dance - & the Victory March in
my honor - as to Museum fight.

Yours truly
Preston Harnish

, October 11, 1947.

Dear Mr. Harrison:

This letter is being addressed to Chicago but to make sure that it reaches you I am sending a copy to your Los Angeles address.

I certainly was very happy to meet you and regret that we can not see you more frequently. However, we can continue our "team work" through correspondence. Please remember that I am always ready to co-operate with you in any manner possible.

Regarding the prices on the water colors--I have written to Fione in spite of the fact that he told me originally that this would be a special price for you. However, I have hopes that he may make a further reduction. A few days ago I spoke to Stuart Davis who is very eager to be represented in the Harrison Gallery of the Los Angeles Museum and accordingly has marked his water color "Cuban Farm" \$75. I shall hold up the shipment until I hear from you regarding this picture.

Of course I should very much like to have a Felkowitz in such good company. He is such an important man in the field of water colors, and belongs in such a collection as you are making. Perhaps later in the season something can be done about his picture.

I am so glad that you told me what you did about your problem out there. Although I had a very good inkling from our correspondence I now feel that I understand the situation thoroughly and my admiration for what you are doing (and all the artists who have heard about your fight share my feelings in the matter) is even greater than before. You may bet that I shall join in the dance--the more modern "Victory Charleston". Good luck!

Sincerely yours,

P. S. Under separate cover I am sending you an autographed copy of "Profane Parth". It is a very fine novel but if you will turn to page 347 you will have lots of fun recognizing our great New York art critics. Cahill explained to me that in a further effort to disguise the gentlemen in question he placed the scene in Chicago. I had such great fun reading this, and being of the opinion that we share ideas about critics it occurred to me that you too would get great amusement from this (John Sloan made the jacket design).

California
Limited



en route

Dodge City Kansas
Oct. 15. 1927

My dear Mrs. Halpert

Just a hasty line en route
home. If you can read writing under
difficulties. Thursday I saw Carnegie-
after listening to President Coolidge's speech
I had about 4 hours for pictures. You
can say for me to Mr. Karpis that
his several paintings compared more
than favorably with entire exhibition.
His prize picture remarkably good &
well-merited for the honor bestowed.

I am glad Matisse got 1st prize
- not by any means best example
in exhibition but Matisse's name

That it was a cutting good show - worth
3000 miles to see.

I predict next year it will
be Picasso for 1st Prize & year after
possibly Derain.

Much about was worth price
of admission. Jubaya was not - to me.

I recognized several of my favorites
of Dresden International - several examples
many artists.

Yours truly

Arthur Harrison

will carry all over the world as
a distinct recognition for modernist
art. It will shake up museums -
wake up sleepy curators & trustees
and encourage the modernist artist
& collector of modernist art.

Cette was well hearted
for 2nd prize - Dabney 100 to 1
shot - nothing more.

The jury must have been
dull as "Still-life" examples -
especially "flowers" - Matisse,
Dabney, Reubenstein. You never
saw so many Still-life things
in so small a space.

Nice little Cezanne -
Renoir - all nicely copied
Study the jury for explanation.

, October 17, 1947.

Dear Mr. Harrison:

I have been very anxious to hear from you regarding the present status of the "museum fight". As I wrote in my previous letter I am ready for the dance and hope that you put the matter over to your entire satisfaction.

In a letter from Ernest Fiene this morning I obtained the information that further reduction has been made on the water color "Brick-yards". Mr. Fiene will let it go for \$125. You see that all the artists are ready to help you.

On this occasion I should like to ask you to say nothing at all about the prices of the pictures purchased from the DOWNTOWN GALLERY. As you can well appreciate, it will make my work very much more difficult if the fact be known that such reductions are made through us. I am mentioning this merely because something has turned up and we do not want to discourage our artists in co-operating with us in this fashion.

Mr. Krausker advises us that he is sending the Forman together with other purchases to you directly. He is, therefore, planning to make our shipment independently--just as soon as the "OGGUT" EXHIBITION closes so that the Kuhn may be included. (It may please you to learn that the "Lavender Chemise" is a great hit in this show).

Sincerely yours,

EGHalpert
GN

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

October 19, 1924

My dear Mrs. Halpert

You must pardon delay in my answering your note which I found late on arrival. You can include "Cubum Term" by Street Davis in my list. But please explain to Mr. Davis that he may have to wait a few months for payment as I am up to my neck in pledges that came ahead. The present I would not like to risk any more. First I want to pay all I now owe.

I was disappointed on my return to find that the lawyer had done nothing - so I will send for all my papers to-day & try for some other attorney. But these months wasted - the deal should be concluded by now. Instead of which I must begin all over again.

over & over again artists are asked to donate time or creations for charity - for public good - & invariably (accuse).

Physicians do charity work day after day - accidents, calamities, plagues etc.

But when does a banker or a lawyer feel his duty to public precedes private benefit?

However I am sure I will soon cut for in all other respects - things are most favorable.

The hotel you sent has not yet arrived but I think you in advance just the same.

Aside from the interesting men I met in your attractive little "Shop" - I saw very few artists in New York - Lutz, Sloan & Hayes Miller being the ones I called upon to pay my respects.

The only dealer I met was Kramhaer from whom I purchased some French things which I will send direct as I need not phone him about that train.

But I met many Museum curators and saw many art objects & learned a great deal of first value to me.

The trip wore me out as I slept 14 out of 24 nights in Pullmans - invariably retiring at midnight & being up at 6 A.M. Then weather was kind to me - traveling I mean - as heat or cold - rain or sunshine made clothing hard to adapt properly.

Remember - my personal files will always be -

- I - American Art - my big Gallery of oils.
 - II - American Art - Water Colors & modernists.
 - III - French Art - Water Colors & Pastels.
 - IV - French Art - Oil paintings - by the dozen.
- all else will be overflow! nothing sought after.

On behalf of the Museum - should my scheme materialize with my self having a voice in policy - I will do all in my power to further all art - help all worthy artists and fight against all mediocrity.

In other words - a fair play with fair play - with malice toward none and no favorites.

I am really glad to have met you - as I have thought we can be of mutual assistance through a common understanding.

Just every so often I will find what I want & when I do I will acquire it.

For my own pleasure as well as from necessity forced upon me

by being known as an art patron - all
my life I will collect - and donate.

My greatest problem will always
be the disposal of surplus stock. It is
so easy to buy - so hard to sell.
In my big gallery of 20th - I am up
against a bad proposition - pictures in
every sense worthy of Museum space - and
yet hard even to find space for - because
of a certain jealousy or prejudice or dislike.

When it comes to this Water Color game
I must be more cautious. It is not purely
a matter of cost (in money) - it is more
a problem of ultimate consumption - in
case of errors is fundamental as I will
my mistakes.

You will get my idea & appreciate
my decisions. Yours truly
Morton Heister

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Zorach 100.
40
150
290.

500.
290
210.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

October 22/1927

My dear Mrs. Happest

Your letter just came. Glad to learn Mr. Stone will accept \$125.⁰⁰ - that leaves \$75.⁰⁰ I owe Mr. - \$22.⁵⁰ still due Tussor - \$37.⁰⁰ due Walt Fisher and I have written you I will take the Stuart Davis at \$75.⁰⁰ - this totals \$240.⁰⁰ which with permission I will remit by degree.

As to discussing prices - it is a rule I made years ago - my business must be considered confidential - for my own sake far more than for that of others. And it explains why I have managed as well as I have.

I have written in I purchased a few things from Cranston Gallery - including a Haininck Water Color & the little Train Wash drawing. From ahead I obtained a pastel by Degas - all of which means I will pay up before I can order more things.

I feel more cheerful concerning my own plans out here. The attorney when I sent for my papers - apologized & now is at work on the scheme. There is much left to do but I am quite sure of ultimate success. But nothing should leak out - as a stray opposition would naturally form at once.

I skimmed through last issue of Arts & was convulsed when

I noted that Mr. Watson follows
up old Horatio ^{PRESTON HARRISON} ~~Watson~~, a man
may be an Academician & yet a
great person if catering to radicals.
I am that Watson sat 1st prize -
the 2nd Prize was also well deserved
but the 3rd prize was a comedy.
Evidently Mr. Darling blabbed all
the inside dope of jury because
otherwise how could it be known
that Mr. Maurice Denis voted against
Matisse. The jury system is injured
by type of small fry that gets on
jurors. Maurice Denis is a great
figure & has right to his own
opinion - far more than most of the

Americans who saved this year -
most of whom are imitators pure &
simple. I was glad of Mathew because
of effect on art world - especially
the official class afraid of their own
shadows. Also I regard Karpis as
well deserved - Karpis is a good man
& I proved my conviction by one Louis
offered him a high price for a picture.
The painting I considered is better than
the one that took honors at Carnegie.
I am glad for his sake & hope it
gives him his proper place in art.
I can already see a jump in his
prices - I would not blame him but
I always regard it as pure commercialism.

Some say when you have time - find out
more for me concerning that Mr. Marin
Water Color - no hurry at all. Also let me
know more about Max Weber - I'm
glad of visiting him one of these days.
I simply cannot understand the worth
asking \$1000 to \$1500 for a Water Color.
I refused to pay \$1500 last year for a
fair sized Oil by Matisse - perhaps
I made a mistake but to me it was
a put-tyer with a big name. The
dealer-manufactures, great artist is
usually the bank - never really lasts.
Look at J. Francis Murphy - when alive
no painting unless painted 20 years
previously was sold - because all were in
hands of dealers. After his death any
Murphy was sold - all were owned by dealers.

I can write plainly to you - even if you are in a sense a dealer - because we understand each other. As an occasional buyer on a modest scale - I have learned to detect the hypocrisy of the game - the bluff - the far-flung - the big words meant to cover up the small tricks of most dealers - the hot air of the critics. It pays to be out here - away from the small politics of big art centers.

Art costs me lots of money but think what it would cost if I fell for the Bally-hoo.

If my scheme goes through and I am penitine it will - in time - I will keep up my American Water Color.

collecting.

There are very few French artists (living I mean) left I want. Matisse is one of them - Derain is another. It goes without saying that Derain, Matisse, Picasso are great men - but in hands of a syndicate of Parisian dealers.

I no longer seek French assemblages except to improve what I now possess.

To American Water Color - by original American artists is what I still want in years to come. Not a bunch of Woodward Still-life painters nor a group of Daniels Gallery factory hands.

Better stuff it's getting dumber.
Best wishes Frank Holden

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Mar. 1 - 1927

My dear Mr. Halpert

As Stuart Davis is only in love
and not yet married - he can wait a
while. The enclosed fifty can go to the
next drawing - Fine. Walt Kuhn or
Gusman - Sorry to pay in installments
but some day you will know it is no
trouble for me to buy pictures.

Oh, Boy! what a collector I
would be if I had the Madam - John
Linn would look like 2 cents and
Duncan Phillips would put it in a drawing.

As it is I will go on being a
cheap skate and with it all having a
picnic. My scheme is a study for painting but
I will put it over.

Preston Harrison.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Nov. 5. 1927

My dear Mrs. Halpert

Mighty glad to read that Mr. Halpert took Harris Bronze Medal in Chicago. Former winners are few men - Redfield, Nash, Davis, Carls, Bellows, Hawthorne, Spencer, Ritchel & Percell. The thing I like is to find the young men winning. This year Coffman & Cornell both are in my collection.

It advertises & awakens Museums which after all must be the final verdict by which any artist must abide - critics & contrary notwithstanding.

Yours truly
Preston Harrison

Please accept thanks for Cahill's
Profane Earth. I will return it at once.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Nov. 13, 1927

My dear Mrs. Halpert

By adding up the right hand column of
your letter you will find it totals up \$290.⁰⁰/₁₀₀
and not \$210.⁰⁰/₁₀₀ - reversing accordingly the
balance still due you to \$200.⁰⁰/₁₀₀ and not
\$290.⁰⁰/₁₀₀. As on November 1 - I sent a check
for \$50.⁰⁰/₁₀₀ which leaves the balance \$250.⁰⁰/₁₀₀
less \$50.⁰⁰/₁₀₀ or \$200.⁰⁰/₁₀₀ - Please send me
corrected statement so I want to avoid future
confusion. I am glad the pictures are coming as
will find place in my home somewhere and thus
enjoy them as I may I will.

At our last board meeting I asked
for a larger gallery for my French Collection
and to my joy and surprise it was given me.
The plate "Harrison Gallery of Modern French
Art" will simply be transferred from one room to
another and the pictures rehanged accordingly.

It is quite a respectable collection. I assure you and absolutely according to my ideas. Of course I miss many important examples but in time this can be rectified - In this new gallery there will hang 8 more or less important old paintings and 70 Agnew's, Postels and Meunier's - to be exact 8 Old, 8 Drawings, 8 Postels and 54 Agnew's. From Paris I still expect 2 Olds - 4 Agnew's and Postels - bringing the total up to 6 - after which I may substitute occasionally.

I have no important Matisse - only a drawing - no important Derain but 2 early Agnew's & 2 Leptin - no important Picasso or Braque but drawings by each. It is not my fault - I tried hard enough but failed. Someday I may succeed.

If a person could not have an interesting collection of American Art without including for instance Doster, Hassam's, Howie - what use collecting Speiser, Haden, Peck, Huxford & scores of other good men.

My French collection is good except for Matisse, Picasso, Braque, Picassos - and I bet many more will yet equal the big four.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

I mean up a point an awful just in my
the same plan - a legal question affecting right
of supervisors from delegating to others - the authority
to run something vested by people in County.

And this came from a Court decision in
a western California Court handed down last
July. I have all five papers with me -

the two Heart papers unless I am wrong will
make my list for me - that is will take
the lead in name of all five publishers.

The whole program is now complete.
to 25 Trustees chosen - what we lack is the
transfer from supervisors - and this is where
the Court decision interferes.

But with the powerful influences
back of me - we'll find a way. and am.
Best wishes
Preston Harrison

, November 19, 1927

Dear Mr. Harrison:

No doubt you have received my note addressed to you from Detroit. I had a very delightful time during my short stay there, and was very much interested in the attitude of the people I met. There was so much young enthusiasm, and if they had one person really keen enough about contemporary art to give as much time and effort as you have, wonders could be accomplished there with the amount of money available. The Museum is a most interesting place and I have every reason to believe that very soon the missing link will be discovered and another very active art city will be developed.

Of course, the prize awards made recently in several cities tend to stimulate action throughout the country, and the work of the pioneers is bearing fruit. Don't you feel that way about it?

Incidentally, have you noticed the article in the November issue of the "Artist"? I had quite a chat with Virgil Barker when he came to see the "Opusquit Exhibition", and I was gratified that he put his attitude--as a result of our conversation about you--into print. Short as the comment is, it does do something toward making a few of the influential persons in Los Angeles feel a little skinned of themselves.

A few minutes ago I received your letter bearing the good news about the additional space for your French collection. Two pretty things are shaping themselves along your lines. May the good work continue!

Perhaps in my contracts I may be able to help you with the "Big Boy" of the French collection. If I should hear of any "bargains" you may rest assured that I will communicate with you at once. In the meantime I have my eye on several American water colors and shall keep you informed. I don't want to burden you with too much correspondence in this connection as I know you want to work slowly--particularly now that you have more space for your French things. However, fuller details regarding the Doruchs I have on hand are given in the enclosure.

Occasionally I have the opportunity of acquiring a Weber or Marin, Sheeler, Stells, etc., but in every case I am obliged to buy it outright. I should be very happy to do this if I felt that it would not be taking matters into my own hands too much. We can not show single examples of work by these men in the Gallery as it will be confusing. Therefore, if you would like to give me the authority to purchase one of these, when the occasion presents itself--and when the price is particularly low--I shall be on the lookout. Suppose you let me have a price limit. Naturally I will try to go far under it as possible. However, the matter may rest for the time being and perhaps I can find time to communicate with you before making any decision along these lines. I don't want you to get the impression at that I am trying to hurry you into anything.

I did not quite understand the difficulty about the court decision in connection with the Museum question, and if you have a spare moment some time, as well as the inclination, I should appreciate hearing more about it.

In the meantime I wish you continued success in your one-man undertaking.

Best regards.

Sincerely yours,

EGH:lport
ON

P. S. Mr. Helbert is grateful to you for your note regarding his prize. The Society of Arts and Crafts with which he is connected is quite happy with his model, and he, with the cash.

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ST. LOUIS
EVENING EXPRESS, TUESDAY, NOVEMBER 22, 1927

How Exposition Officials Turned Them Down

Artists of L. A. Tell Skipper

The LOG of the GOOD SHIP MARRIAGE By ESTELLE LAWTON LINDSEY

When shooting be certain of your target, then shoot hard and straight. When I took a shot at futurist art the other day I was taking aim through a red haze, for I was suffering from a mistaken

idea that the local artists had something to say about what is permitted to pass for art.

Why shouldn't they have? If the artists do not know what is worth exhibiting, who does? In our own city it seems the layman does,

or thinks he does, which has the same dire effect so far as an afflicted public is concerned. As a part of that afflicted public I arise to protest; but before I protest further I wish to give publicity to a letter just received from Stewart Robertson, secretary of the Painters and Sculptors, whom it is my

this year was refused, as 'the museum was booked up till March.'

"The suggestion was made to the board of governors that a room be set aside for the permanent exhibition of the works of California artists, groups and one man shows; so that all through the year visitors to Los Angeles could see the high standard of art being produced here. So far the suggestion has been ignored.

"I agree with much that you say regarding the so-called modern art. It has little or no educational value, the public does not understand it and lump the work of all artists as crazy.

"Your list of internationally famous artists resident in Los Angeles should have added to it such names as Merrill Gage, pupil and co-worker with Guiseppe Borglum; Finn Frolich, David Edstrom, all sculptors of world-wide fame; F. Grayson-Sayre, Theo. B. Modra, Fitch Fulton, T. M. McKay, Von Schmidt, John Cotton, George Lemont, Otis, Hedane, Douglas, Arthur Hill Gilbert, Frank Tenny Johnson, Arthur Hazard and over 100 others, all painters of the highest merit.

LIGHT, DARK AND BLOND ARE 'ILLUMINATING' HIGHLIGHTS

Dear Skipper:

I am very worried over one thing and I think you are the person to consult. I am going with a boy and like him very much. He likes me still more. But I am very light complected and I am a blonde.

He is just the opposite of me. He is dark. I think he is a Portuguese. Do you think I am doing right in going with him? Or should I go with somebody who is not so "dark"?—Worried Blonde.

It is illuminating to know that

you are both light "complected" and a blonde. But I don't see what all the row is about. I have never held marriage with a Portuguese as a major offense against the moralities. Strange as it may seem to YOU, the Portuguese are whites.

pleasure to thank for the information contained therein.

"Dear Mrs. Lindsey: Your broadcast at the artists of Los Angeles was aimed at the wrong target. The artists are most anxious to exhibit their paintings and sculpture at the Exposition Park Museum; it is the museum authorities who are responsible for the works shown.

"At present there is only one exhibition of local artists' works in the year, that of the California Art Club. Up till this year the Painters and Sculptors' Club has also had an exhibition. Application for a date

If the Los Angeles Museum will open its doors to such as these, there would be no necessity to import from the East such works as you describe.

"I am glad that there is one pen that can write the facts about the atrocities which have been thrust upon the unsuspecting public. There is good art in this city and the museum authorities should make it available to the public.

"Yours faithfully,
"STEWART ROBERTSON,
"Secretary."

Now I will make to the artists of this city the amende honorable.

In the brief space allowed me I could name only a few of the great artists who live in this city. I set down hastily half a dozen names that came quickly to mind, else had I certainly mentioned Loren Barton and her exquisite etchings.

But I wish to tell the honorable board of governors that I want to see the affiliation of any more "modern art." Perhaps "perfect" draftsmanship, glorious coloring, a discriminating taste, idealism the resulting beauty MAY be archaic; perhaps the public MAY prefer ugliness, bad drawing, sinister meanings or no meaning, general slovenliness. But if it is because the public is

November 24. 1927

My dear Mrs. Halpert

Read carefully - first this letter - next the enclosed printed article. Between the two you will get a very accurate idea of the complete story.

You know my fight with here. I expect to win but must overcome certain legal obstacles. But it is not of this I now wish to write.

It is my fight for good Art - and my fight for the best Art (available) for our Museum - at present.

The article represents the opposition - not entirely opposition to me alone but to all those who think as I do - in our Museum - we have an operating force - the Director who really knows little about art - an Assistant Curator (Miss Lippin) who is most intelligent - she and I do all we can to boost the same - by securing good exhibitions.

Then we have the Board of Governors (I am a Governor) - which actually knows nothing about Art but can be easily influenced by public clamor.

Finally you have me - an art patron - who has so far established two pretty fair art galleries - one American - one modern French - and as for personally I have begun an American Water Color Room but can secure no more hanging space.

Now you have all angles of present situation.

There are ^{five} Art Galleries - of which three are small - two very large. One of the large galleries has a permanent collection. The Harrison American Oil Paintings. The other large gallery is for exhibitions.

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purpose. In it hang all animal shows - all large groups (trained) etc.

of the 3 smaller galleries - the largest of the three now is the Harrison Gallery of Modern French Art.

You can probably begin to grasp how the wind blows.

The Assistant Art Director was her best to secure good shows - Ardipunko, Montclair, latter but fairly important due then shows.

A recent show was by Miss Henriette there a friend of Mrs. Gorach - the same writer wrote a vicious article on that exhibition.

The selected article is indirectly aimed at me. I have a few Cubistic examples in the French Room - a large and recent Albert Gleizes & two small examples - one being of the year of his Men on Balcony - I know Mr. Gleizes quite well. Also a Fernand Léger and Marcoussis (both excellent examples) and two rather unimportant drawings by Braque and Picasso - both personally offered by André's photo in 1926 when I was in Paris.

I have no futuristic examples - but I have what this writer calls futuristic - not meaning a thing about Art. I have 2 corking Rouaults, 2 Braques, 3 recent Dufys. A wonderful little de la Drangue, a queer but typical Phagall - all a masterpiece. Then I have Oils by Modigliani, a large & the ^{way of thinking} fine Oil by Gondouin. Lohren, Shute, Kistling etc.

The rest of my collection is more conventional - Simon, André, Le Siffert, Maminet, Signac, Marchand, Dufresne, Guillemin, ^{foram} Margart, Piverno, Lejanc, Pascin, Shing, Marognier, Kora, Whillo, Dufresne, Carlini, Charpe, Derain, Van Dorsan, etc.

I must add something further to make situation even clearer. At this very moment - there is hanging in one of the three small galleries - an Exhibition called Modern French and Modern Art - gotten up by Mayle for a circuit - It is this Eastern stuff - the critical writer is so incensed over this exhibit includes Paimak, Bianca, George Biddle, Homer Boon, Vincent Canada (small oils), Hermine David, Arthur B. Davis (one remarkably fine oil - rather stylized water color) - George Dahn, Raoul Dufy (which I once bought), Ernest Fiuma, Oscar Fisch, Frolich, Wanda Joff, Emil Jansoo, Pop Hart, Hersden Hatley, Roodwell Kent, Richard Lakey, Maria Laurence, Maillard (small piece), Jan Matulka, Alfred Maurer, Walter Pach, Ralph Pearson, Boardman Robinson, Paul Spence, Maurice Sterne, Tamayo, Vlaminck, Jorach - 3/4 are Prints, balance mixed - Oils & Water Colors.

For instance I find myself really enjoying Vlaminck, Dufy, Fiuma, several Canadas, some Maurers, Hermine David, Sterne & Boardman Robinson. Also quite keen about the 50x40 Davis (usually I am not wild about Davis at all). The balance being prints do not grip me - or in several cases I care nothing for the work at all.

But it is this "Eastern stuff" - that is getting under the skin of the captions writers & audience.

And finally this lady is not an art critic - she writes in Marriage, Love, frothy articles so much read by certain persons. A charming person no doubt but as much qualified to discuss art as I am to settle the Chinese question.

In a general sense these French examples are as important in their way - as what I am gathering together through your assistance in our modern American group of artists.

Read the article and you will see that a lot of resentment is creeping in - about that room for California artists - really representing a group of mediocre painters not able to face junior of the two Annual California shows.

Also the gifts directed against Coburn, Tuckerman etc. is more intended for the Harrison French Room & such men as Carroll, Lutz, Sloan, Hays, Miller & Eugene Higgins in the big American (Harrison) gallery.

Of course it's a shame for space - for the showing of pure mediocrity - for a lot of 10th raters - but it has much public support as you can imagine.

All of which adds to my troubles at this particular moment - when as you know I am striving for such big things.

I have you to thank of course for that little reference in Harbinger Arts - by Mr. Virgil Barker. If somewhere - somewhere - that big remark could be used as text and from it a part - natured attack made in the enclosed article - as representing ignorance and stupidity - I believe such an article or such a letter (could be signed anonymously) - might find its way in print out here - if sent to Arthur Miller - Art Critic of Los Angeles Times - I am sure he would reprint it. But it must originate, first he published in New York.

your truly
Arthur Harrison

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Nov. 26. 1927

PRESTON HARRISON

42400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

My Dear Mrs. Halpeter

My letter to you by Air Mail must have reached you about time yours reached me. In a way. I can make my point even clearer by saying that the thrust represents precisely the type of artist those shockers were referring to. But enough of that newspaper article - it may represent what I am fighting and why is serious because it influences quite a crowd out here. As to Museum program - paper alone could explain this much. I had to give up all idea of making out my volume as to Museum now constructed. But I have evolved a new plan. an Art Museum - for so - to be under control as I was planning but built by public - filled up by private enterprise. Lawyers are now at work - my French is sticking that it is hard to rely on persons except when making money is involved. Luckily when I donated all my pictures I gave them to the people - that is to supervisors - and not to Museum - Museum was merely

designated as proper place to hide the pictures.
If to new Art Museum for some time though.
I will ask consent of supervisor to change
home by designating this as Wing. It's
a long term - & may never develop but I
never just so expect to miss them out.

I just mind I would buy the De Muth
Old Hunter - 9 x 14 - at \$175 if I can pay
later. You see I want to clean up what I owe -
\$160 and then tackle this De Muth next.

As you say for Museum purposes it is small
but I never would pay the kind of prices now
asked by Daniels - so I can have a few small
things & select bigger examples by other men.

Before going further let me write something
that being pure "shop" may interest you.

We have an Exhibition - assembled
by Hople - it has been shown in Seattle, Portland,
Oakland. Sam Dixon, Denver & was here.

There are 195 examples of which I supply 125
are Prints - I will pass up remarks on Prints
as being out of my line except ones of interest.

When it comes to Oils, Water Colors I became
interested. Canada for small Oils - not bad either
costs \$45 to \$150 - Duncan Phillips took up
Canada but maybe there was not his heart.
Alfred Munro has some fair sized Oils averaging
\$100 to \$150 - quite representative. Bonshaw
Robinson has several things but the excellent Water
Colors for \$150 - Maurice Sterne has a cutting
in little Oil - for \$400 - a large Water Color
at \$250 - a oil in paper at \$150 - a Water
color at \$150 - a water at \$75 which I have
had reserved & a horse at \$50 - It's a case
of selecting something new & hoping it's fine to
improve. The others may be good but I am not
sufficiently interested - Fries (an oil \$150 etc) -
Wanda Gaj, Emil Gaudio, Rockwell Kent, Richard
Lohy, Sam Matalaka and among French things -
Signac, Vlaminck, Maurice David (the Pasani) &
Raoul Dufy - I bought the Dufy Water Color.

Davis at \$400 - \$500 - \$600 for
Water Colors that I absolutely cannot see with
the 18th Amendment keeping my eye right clear.
But Davis has an Oil at \$5000 - that is a War!

I noticed Duncan Phillips had the matts about 10x14 so I decided I could do likewise - but hurriedly I did have to pass up Mennick, H. and David for less money - averaging 17x21 to 21x26 at that.

It's too bad to be forced for funds. You see I am French and something - in Paris I am in a desperate state & I am poor. I could pay at once but it would be unjust to wife & son - to put art ahead of them - so art must wait.

You speak of Maher, Merin, Sheler etc. as occasionally balking up. I understand disposition exactly - you do not care to handle them in case I fall down. As I dare not name prices - I support your writing (Air Mail) or rising airport letter (collect) - I can answer almost at once & thus you take no risk.

If auction - best post no in advance.

I honestly do not want very many men - especially at that sort of silly figures. No am I leaning on French Art - except

I do want to fill up - in time - a few pages.
Derain, Matisse, Picasso, Pascin, Chagall, Tinguely,
Marsden, Bonnard, Miro and of course the
great Masters were it possible.

Acidic photo is shipping me one of his
best examples - 50x40 - No Sally Sisters.
In a way I am sort of building around the
greater men - Derain, Picasso, Matisse, Manguin.
By surrounding them with dotinon, Tinguely, Soutine,
Lhoté, Modigliani, Kees - and a few contemporaries,
Acidic, Simon, Le Bonnet.

In American Water Colors I must
do some.

Of my new Museum deal materials
I will end up - if I live - by mounting 4 Galleries
American Oil - American Water Colors -
French Oil - French Water Colors.

You saw me. I admit I am not
much to look at - but I am fairly healthy -
so why not dream I can live & have 4
Galleries -

Yours truly
John T. Davidson

November 28, 1929

Dear Mr. Harrison:

The illuminating article appearing in the Los Angeles Express arrived to ether with your letter, and it is needless to say that you need all the sympathy you can get. If such are the people, you have to fight.

However, the lady of the "Log of the Good Ship Marriage" no doubt has very little influence on the knowing public, and a minority of such people is usually much stronger than a majority of the log followers.

From the various things that have been happening in the art world of late, I get the feeling that many miracles are bound to occur in the near future and that all points East and West will wake up shortly and that the pioneers will not have as great a struggle as heretofore.

The small notice in the Arts regarding your work has created some comment here, and if I can possibly get some ~~time~~ ^{opportunity} to elaborate on the note I shall do course, it would be much easier to send an article of that type to an out-of-town paper. The New York Times turn down so much material and do not accept anonymous articles, particularly when the reference is strongly an out-of-town happening.

Nevertheless, I am waiting for an opportunity and hope to be of some particular help to you.

Your telegram arrived a day or two ago and the Death water color was put aside and will be sent to you whenever you wish. The payments may be arranged at your own convenience.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Dec. 2, 1929

My dear Mr. Hulport

The enclosed check reduces my original debt to One Hundred (100) Dollars - and then of course I owe for the Summit at One Hundred and Seventy Five (\$175) Dollars.

I am waiting for my main supporter to return from New York - to try for our revised Museum scheme. This man is deeply interested and all depends on him for he will finance certain essential things. The rest of my group are influenced by men & women but on the "let George do it" type.

Mr. de Hunkle wrote me recently and I replied to explain why I could not consider his interesting offerings - He is writing scores of persons out here as I learn in my art efforts. However that is business.

I recently deal with Benheim's firm - a most reliable but terribly high-priced firm. I bought a drawing by Matisse at 4000 francs and a Da Vinci by Verain at 3000 francs.

from Bonheur in Paris 1926 - when franc
was quoted at 2 1/2 cents.

Early in 1927 I bought an Apollon
by Mergat - not a recent work but exquisite
at 2400 francs - or about \$925.00

and now I am paying for a Regis
pastel at 15,000 francs - or \$5000.00

So I imagine de Hauke's prices will
be too high for me in any event. Of late
the syndicate has started for American markets -
the art reviewers are flapping for the syndicate
and prices will soon go soaring. Then
moment I deal with commercial art and
in commercial art - I prefer just back
bit business myself & let art alone.

That is one reason I never
dealt with dealers until I began my pleasant
relations with you and Mr. Kraushaar
and in Paris with a very few modest friends.
I have no objection to helping dealers make

money: I want to see them successful but
I detest the selling of pictures - just for profit
as you would sell merchandise or horses or
horns or furniture.

The fact that you are married to
an artist I think gives you the correct angle
to the game. I am sure you would rather
lose a client than to sell absolute fools' money
or something - even if good - very above value.

Of late I have been receiving friend
another sale catalogue from Paris to help me
keep in touch - where I fear profit is enormous.

I have mislaid the de Hauke announcement
as cannot off-hand cite artists I might find
attractive.

I really want ^{only by} Derain, Matisse, Picasso,
Majou, Signac, Matisse, Strindberg, Mergat,
Pissarro, Pascaud and say Bernard - all in the
high-priced bunch - like Degas, Bonnard, Gauguin,
etc. with us. You know exactly what I mean -

It would do no harm for you to ask
a few prices & let me know but I have misgivings.

To me one of the saddest things in art is the hopped middle-man. Personally I actually detest the big art gallery - all gilt, graft and glibness - to catch the poor fish. Teragist Gallery during our Pan-American wrote our Museum - "Mr. Davis never exhibits - the most not in earth - for we have an oil (very good) - half a dozen Water Colors (very superb and inspired) & quantities of Prints - an exhibit in our Museum. I would not buy the Water Colors with counterfeit money. But I imagine the oily pose of a tily dealer. Yet it catches the sucker.

I sort of want to catch my wealth a bit. I am not the least bit afraid of things getting away from me - there is always a tomorrow & it often pays to wait.

I just sent a truck out of my American Water Colors - 30 was hanging in my home & they look cheerful.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Dec 3, 1927

My dear Mr. Hapgood

Pardon so much correspondence.
Later after letter I have intended saying how
interested I am in reading Profane Earth.
I have read not quite 200 pages - for I
am not hurrying - Unlike most fiction -
through which I skim - a novel a day perhaps -
I find myself stopping - thinking - re-reading
passages - in other words I am deeply
impressed. It is a great book - worth the time one
devotes to it - Whereas I never went through such
experiences personally - I have knocked about so
much - seen so much of life in all its phases -
and am so democratic in my ideas - a contradiction
at that for I am unconsciously terribly aristocratic
by nature - that all these problems occurring in
Mr. Caprell's masterly work make me constantly stop
and think - Do give him my thanks and regards
Preston Harrison.

A friend who occasionally buys my pictures when I almost give them away - has wants my kfers - I quoted fair prices - so I have had examples. If he takes any - it will help me at present - I imagine he only wants low priced stuff. I wish you would just say -

Here names -

Grace Rawlin - Guy Wiggins - C.C. Corman -
J. P. Strickland - all oils - Rawlin 28 x 28 -
Wiggins 20 x 24 - Corman 18 x 22 - Strickland 20 x 24.

The Strickland is a very rare example but a very interesting landscape - the others are typical.

I mean this - if you have a chance direct or through a dealer - any old way - just write me. My price will be set -

Rawlin \$110 - Wiggins \$250 - Corman \$150 -
Strickland \$250 -

You never can tell - just
just from your experience - yours truly

John Harrison.

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I am getting a real kick out of
Profane Earth. It's a Wow!

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Dec. 5. 1927

My dear Mr. Halpert

Why not start a correspondence
bureau with a couple of "stencups" apiece?
I might persuade Mrs. Estelle Lindsay to let
me put one of her bladders - one of those in
distress.

I suppose it is hard to get people
to write - But such "rite-tracts" as those
appearing in *Log of the Two Ship Marriage* - under
caption of art - ought to be answered for the
good of the Cause - not because of its
affect on my work out here.

Oh I am ever to get a Gallery
for my American Water Color Collection -
I will need to hustle hard & will need
all the outside help possible. Because
local help will be impossible - can't you
see the bitter under-tune against outside
(Eastern) artists - even now?

It is not Mrs. Estelle Lueders I am considering - nor the loss of the Good Ship Marriage - but the Sculptors & Painters - the local artists in general - the local art fairs - most of the art critics & on account of my present efforts - the newspaper publishers -

I cannot criticize what appears in local type & at same time approach the publisher for assistance in my Art Museum program.

Remember - Mrs. Halpert. and this applies with equal force to such men as Forbes Watson - Walter Pach - Rockwell Kent - dealers - artists and art publishers - that Los Angeles is destined to be one of the greatest

future art centers in earth - one of the biggest fields for art purchasers - Meanwhile I & a couple of others alone have to fight for real art - not always due to stupidity or ignorance (usually laziness) - but also to indifference or selfishness.

Indifference on part of wealthy people - selfishness of many local artists & local dealers.

I like our local artists - we have some really fine painters - Clarence Hickley, John Rich, Loren Banta, the Croasys, Mahat always, S. Macdonald Wright, Charles Reiffel - William Wendt, Edouard Vysekal & Thomas Thacker. and up with these to Mr. Conner, Orin Hansen etc.

The vast lack of painters - sculptors - still nothing. can never sell anything and get through full, influence, push, power and friendship - hinder at every step - each honest effort to encourage his art in a big, big & honest way.

John Halpert

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POSTAL TELEGRAPH - COMMERCIAL CABLES

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"Blue" indicates (Day Letter) "N. L." (Night Letter) or "Nite" (Night Telegram)

TELEGRAMS
TO ALL
AMERICA



CABLEGRAMS
TO ALL
THE WORLD

DELIVERY NO.

STANDARD TIME
INDICATED ON THIS MESSAGE

69NK10 550P

Form 16 Dbl

V LOSANGELES CALIF DEC 3

MRS EDITH G HALPERT

113 W 13 ST NYC

ABOUT ONE HUNDRED DOLLARS FOR ONE ONLY UNFAMILIAR WITH VALUES

PRESTON HARRISON

This is my way of responding to a "touching" appeal. I use the stamped envelope.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Dec. 10, 1927

My dear Mrs. Halpert.

When I wired you back to go around \$100.00 for the Hopper Water Color - it was pure guess-work. The only thing I had to base upon - was a 1925 Chicago Institute International Water Color Exhibition where a picture called School Yard was painted \$150.00.

Hopper I think is much in vogue & the fact I have seen would seem adequately sought after - of course I cannot expect anything. I meant to tell you to hold the De Muth for payment - Is it really framed or not?

I got a great deal of pleasure from most of my Water Colors - as far as I can get rid of some of my early purchases. I have here recent purchases. It does crowd up things but I would just as soon have a wall plastered with pictures as Wall paper or Calumina. If I could wish like a fly - I would utilize the indirect lighting system & cover the ceiling with American Water Colors.

Did you ever in all your life see

such a craze as has just developed for Matisse, Derain, Leguay, Braque, Picasso etc.

I nearly collapsed reading an announcement just made by the all highest Ducan Phillips - "The Best French Painters of To-Day - Bonnard, Braque, Derain, Picasso, Roussel, Leguay, Utrillo, Vuillard"

I am so modest myself that I say "Some of the Best" - and Roussel would be dumped instantly and Vuillard seriously debated at that.

Again - one of the all-Mexican art reviewers says - "Many of the Frenchmen are not familiar at all - others are painters with whom our acquaintance is slight" - a very great authority that says also.

You see Mrs. Halpert - I am a Piker - I play a lone hand - according to my purse.

Now that Matisse, Derain are almost prohibitive - I speak around & flirt with a Lucien Simon & Henri Le Sidaner - a couple of old fops that the art flappers took upon with contempt. of course I

am just a silly old Art Rone' - want my fun as cheap as I can get it. I remember how in 1899 Lucien Simon took Carnegie Humble House - in 1901 Le Sidaner did the same - In 1908 Le Sidaner took 2nd Prize - In 1923 Bonnard took 3rd Prize - In 1925 Le Sidaner took 1st Prize which may back in 1905 Simon got. In 1927 Matisse got it, you need have thought he would have kept it - damn.

Who knows - perhaps so soon hence - if I live that long - I'll pick up a cheaper Derain, Matisse and Picasso - when Bonnard will be decorating cellars or attics.

It's a great game - a little bunch in Paris pull the strings and a big bunch in United States pay the price.

I want to make a comparison - when it comes to French Art - I watch Germany - not Paris or New York. I have allowed Dresden & International Exhibition to influence me - where Carnegie International of Art but little. If I am wrong - then Germany is wrong - the poorest, richest art buying nation on earth. Herren.

...the first European concert after ten years of success in America, thus reversing the usual order, and the unusual playing of young Horowitz, the pianist who made his debut with Bruno Walter directing the orchestra, concluding with her plans for a year of musical inspiration and achievement after which she will return to Los Angeles.

The November meeting of the Southern California chapter of the National Association of Harpists, under the presidency of Mr. Alfred Eastman, solo harpist of the Philharmonic Orchestra, took place recently at the lovely residence of Dr. and Mrs. Burnap, 3087 Wilshire Boulevard.

Those taking part in the program were Mrs. Kirkpatrick, soprano, in songs with harp; Mr. Ochi-Albi, cello, and Mr. Hagus Kinsey, organ. Harp solos were contributed by the members of the chapter, Gertrude Peterson, Evelyn Stern and Flora Lazard, playing works by Rousseau, Tournier and Grandjany.

The next program in January will be given before the members of the Artland Club.

Walter F. Skeels, dean of the college of music, University of Southern California, appeared in an organ recital Friday afternoon at the First Baptist Church, Westmoreland and West Eighth street. He was assisted by two vocalists, Miss Iva Bauman, pupil of John Claire Monteith, and John Ferguson, pupil of Arnold H. Wagner, both of the Trojan College of Music. Mrs. Mabel Culver Adair of the music college faculty was the accompanist.

Florence Kaiser White, well-known dramatic soprano, is to appear on a program to be given by the Shakespeare Club in Pasadena. Miss Vera Barstow, prominent Los Angeles violinist and Raymond McFeeters, local pianist, are two additional artists who are to appear on this same program and will be heard in

(Continued on Page 22, Column 2)

Luboviski, who has distinguished himself as a soloist under such famous orchestra conductors as Strauss, Rothwell, Weingartner, Gieseler, Stock and Herta, is a great favorite in Los Angeles and surrounding cities. He has appeared before the radio audience of one station for the past three years.

For the coming concert Jewish music will be featured, when Los Angeles will, perhaps for the first time, have the opportunity of hearing Hebrew and Jewish melodies and folk songs.

Giulio Bonconi, formerly the leading baritone of the Moscow Imperial Opera, is a recent arrival from the Orient where he has concertized extensively since leaving Russia five years ago. He has chosen Jewish songs from Rubenstein, Moussorgsky, Frug-Golub, Elstein, Millner and Jassinowsky, compositions which are familiar to the audiences of Europe, but which are seldom heard here.

SCHMITZ PLAYS MODERNS FRIDAY

Lovers of the pianoforte will be pleased to hear of the appearance of E. Robert Schmitz, French pianist, who will play in recital at the Philharmonic Auditorium on Friday evening, under L. N. Behymer's management.

Mr. Schmitz first came to America in 1919, winning immediate success and arousing enthusiasm. Succeeding years have strengthened these first impressions.

The outstanding numbers on his program are Fantasia and Fugue, G minor by J. S. Bach; M. Ravel's Sonatine, four Debussy compositions and a selection of Chopin Etudes, El Puer to and Evocation (from Iberia) by I. Albeniz and Lisounoff's Transcendental Etude "Leighinka."

ADDITIONAL MUSIC
ON PAGE 39

VAL
The
Georg
Chap
at the
play
Walter
Bonconi
from the
from the
models

The
Oscar
occur
Sunday
2:30
The
that
The
best
product
will
draw
Oscar
Joseph
will

Mon.
to 6

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...the thing, a painting by
...may be seen at this
...of the Stendahl Gallery. An
...rather than a late work. It de-
...brown and men on a year in
...weather. There is the vigor-
...painting here, air and ground
...with show and cold. Tones of
...white and reddish brown are
...by a cool pine in the distant

nineteen.
 nation of...
 excellent illustration makes t...
 a valuable guide to current art-inte...
 est.

"It is easier, I think, to paint a good picture than it is to paint a bad one. The difficulty is to have the will for it. A good picture is the fruit of all your great living."

—[Robert Henri.]

**SAVONAROLA BURNED UP ART;
SHALL WE "DUMP" MODERNISM?**

Nettie Lawton Lindsey, having observed something that Lawrence Sterne might have discreetly termed a "nose" in an exhibit at the Los Angeles Museum, let loose a blast of Southern oratory that should have withered that unfortunate institution on its stalk, ending with a plea that the board of governors "consign the futuristic group to the dump heap" and fill their place with the works of California artists. All this that the tourist might gain a better impression of us.

Savonarola burned the works of Botticelli and other Florentine artists while his legion of children sang gospel songs, but the applauding mob were just as pleased when the legates in turn burnt Savonarola, and the artists went on working in all their wickedness. God created the world out of chaos and the time-spirit will bring the art of the twentieth century out of its present confusion.

Those of us who give a little extra time to looking at art exhibits know much and the confusion that is worth while. Freedom in art is invaluable. If freedom produces a Gertrude Stein it also produces a George Bellows. If Mrs. Lindsey really wants to encourage comprehensible art she should work for an orthodoxy of modernism so binding that vital ar-

Vista will revolt and paint pictures a child can understand. To me it seems that vitality is the only really important thing in art and in life, and great art has always come to us by breaking through old conventions. We should be careful what we consign to the dump-heap.

Her article called forth a letter from the secretary of the Painters' and Sculptors' Club written in the terminology of a Hollywood press-agent, full of "internationally renowned artists," sculptors of world-wide fame, and "painters of the highest merit," complaining that his club was refused an annual exhibition at the museum and that local artists had but one chance a year to exhibit. The Painters' and Sculptors' Club did have one show at the museum and their subsequent refusal was doubtless due to the standard of that show, which was none too high. The museum holds an annual exhibit in the spring and numerous one-man shows by local artists who have many good things to exhibit in local galleries. The program is not conducted by artists but is for the education of our own public and it is the only place where a comprehensive view of outside art can be obtained. It should be honored for trying to show us the things we have not seen instead of the things we can always

This helps a little

December 21, 1927

Dear Mr. Harrison:

I have spent so much time away from the Gallery of late that all my correspondence has been sadly neglected.

The clippings you have been sending me are very interesting, and I have been trying to get two or three artists sufficiently excited about them to write some interesting reply. However, at this time of the year with all the going on and the hustle and bustle of the city, it is very difficult to get anyone to do anything. However, I have hopes that we can do something.

In any event Los Angeles certainly is taking notice of modern art whether they like it or not. After all the only way to get the American public is to start controversies of this kind. It is the surest and the quickest way of creating real interest in the long run.

As much as I can see there is considerable activity in the art world at present. That with the opening of new museums of contemporary art and with the many art collectors who are becoming interested in the work of living artists, the outlook is most encouraging.

At the occasion regarding which I wired you a short time ago the price of the contemporary work was so high that everyone was amazed. The Hopper which I liked very much and thought would be included in your collection brought \$300; a Kent water color went for \$650; a very small unimportant Lorain water color went for \$90 (the size we sell at \$50).

Through our present exhibition (which you may have noticed is making all New York sit up and take notice in American artists), I am coming more in contact with Rockwell Kent and Walter Pach. Perhaps in the near future we

can get them to do some constructive work for us. I do wish more collectors would take your attitude in buying art. Instead of following the fashion which at present includes Dufy and Bogonzac, I wish they would do some of their own thinking for their own sake and for the artists who are living and producing fine work, but who are not fashionable as yet. In the past few weeks I have come in contact with a number of art buyers and some times I feel quite discouraged although these men buy the more expensive examples. If we wanted to make compromises we would have a handsome bank account in a short time. However, as you evidently know (from your last letter I gathered that you understood my attitude), we are agents for artists who we consider important among living men, and in our own way are trying to do what you are doing.

It is a struggle—but what a lot of fun!

Let's hope that the New Year will make matters easier for us. My very best wishes and happy greetings.

Sincerely yours,

Salpport

Cal

P.S. How would it be to send out our present American Print Makers' exhibition to the Los Angeles Museum some time in the near future? The newspapers in New York have been so excited about this show (I shall send you some clippings) that it may be a good idea to show the Los Angeles critics that American art, after all, is a much accepted thing.